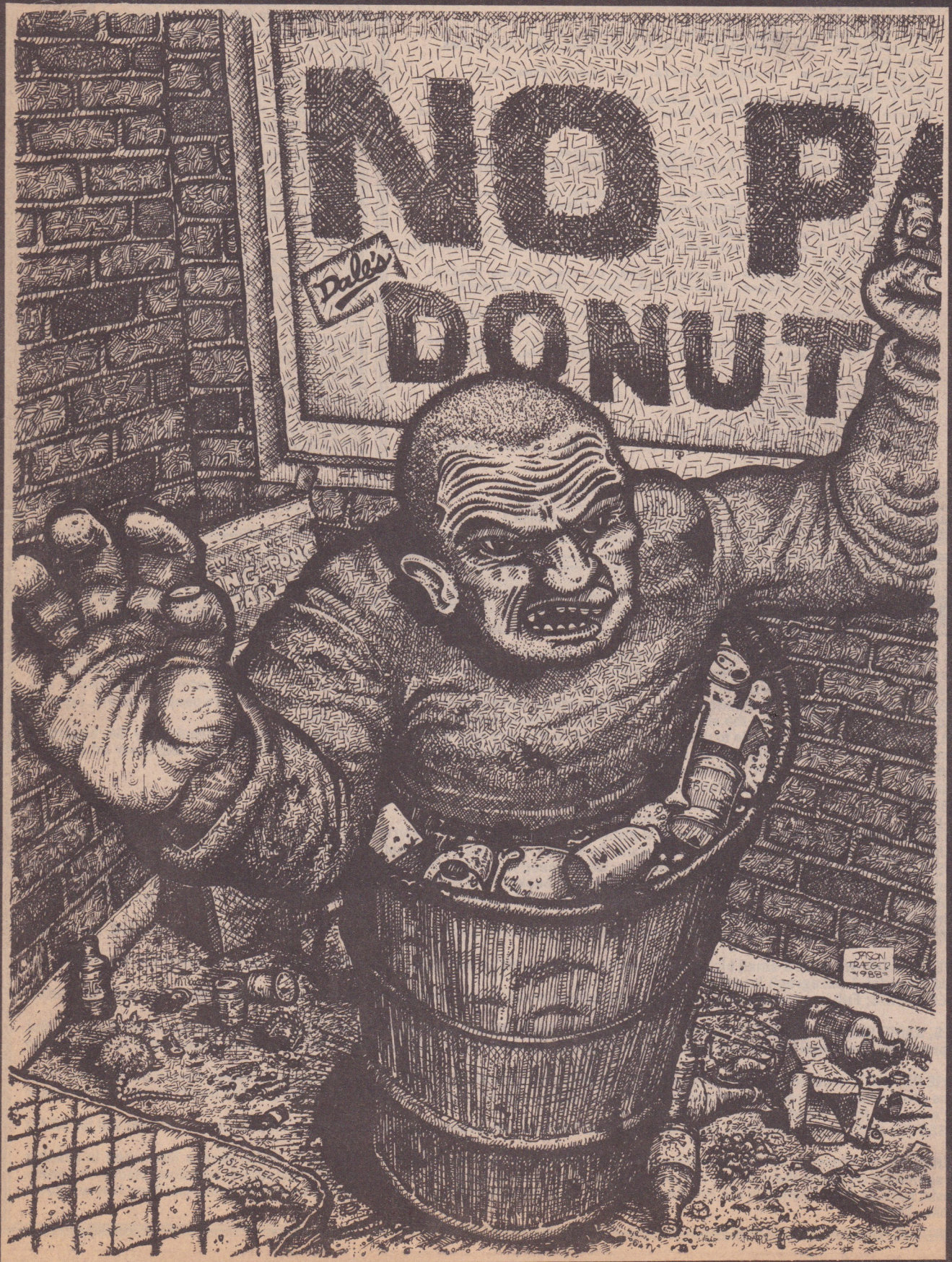
MAXIMUMROCKNROLL

NO. 63 AUGUST '88 $1.00



WEENIEROASTIMENTALDISTURBANCEGODSOCKEYECHRISTONA
CRUTCHCRIMPSHRINEPSYCHOSINCHOCOLATEGRASSHOPPER
DAGNASTYLOVEGODSINLEISURESUITSSOGBLETTIR

GILMAN ST. PROJECT

924 GILMAN ST/ BERKELEY
SHOWS FRI & SAT 9PM
SUNDAY SHOWS 6PM
5 BANDS/$5

A COMMUNITY-RUN VENUE
BAND DEMOS: CALL MARSHALL AT (415)528-1144
MEMBERSHIP: $2 & A COMMITMENT TO NO VIOLENCE/VANDALISM, OR BOOZE/ DRUGS, OR RACIST ACTIVITY NEAR CLUBHOUSE
MEETINGS: 2ND & 4TH SUNDAYS 5 PM
BOOKING: (415)648-3561/ 3-5 PM
MAIL: PO BOX 288/ BERKELEY, CA 94701

COMING
July 15-September 18

July 15- Half Off, Pissed Happy Children, Shit Howdy, S.G.M., D.S.F.A.
July 16- Crimpsdhrine, The Offsrping, I Am The Hamster, The Neglected, Zona Roja
July 17- Dayglo Abortions, Corrupted Morals, For Peace, Tommy Rot, Blasting Agents
July 22- Dot 3, The Mice, Fungo Mungo, Kooch Bajar
July 23- Kamala & Karnivores, Swollen Boss Toad, Spent, P.I.N.S., Second Mind
July 24- Membership Meeting-5PM
July 29- Neurosis, A Priori, S.D.T., Discontent, Romper Room Rejects
July 30- Sweet Baby Jesus, Naked Lady Wrestlers, Koel Family, Outside In, Mice At Play
Aug 5- Token Entry, Breakaway, Paranoia, Posthumous, Brain Dead
Aug 6- Soulside, P.E.D., Mr T Experience, Spent, Nobodie
Aug 7- Youth Of Today, Bold, Underdog, Mind Over IV
Aug 12- Stickdog, Systems Collapse, Cast Of Thousands, Dismal Void
Aug 13- Last Option, Reason To Believe, Walk Proud, Free Will, Think Twice
Aug 14- Membership Meeting-5PM
Aug 19- Hard Ons, Lazy Cowgirls, Operation Ivy, Dwarves, Bhang Revival
Aug 20- Victims Family, Cringer, Bazooka Joe, Moral Crux, Scapegoat Lemonade,
Aug 21- State Of Confusion, Diddly Squat, No Use For An Name, Expistos, Vagrants
Aug 26- Isocracy, No For An Answer, S.O.B., Animal Clinic, Los Muertos
Aug 27- Capitol Punishment, Wimpy Dicks, Infest, The Hated, Complete Disorder
Aug 28- Membership Meeting-5PM
Sept 10- So Much Hate (tentative), Unit Pride, Rhythm Twist
Sept 11- Membership Meeting-5PM
Sept 16- Housecoat Project, Boo Hiss,
Sept 17- Angry Samoans, Stikky, Nasal Sex, Koel Family,
Sept 18- ALF Benefit w/Neurosis, Opinion Zero, The Web, Raskul, Peace Test

As this is a community run warehouse, local bands are now helping work one show prior to the night they play. This will be scheduled at the time the show is booked. Out-of-town bands are being asked to help out the night of their show.

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

The Changes Come October Issue !!!!!

After much discussion and planning, the MRR staff has decided to go for an expanded format and remain as a monthly. Though it would've been cool to come out every other week, it might have been just a bit too much work, not to mention that many of the retailers felt it was a bad idea, that too many people would miss issues and that the impact would get lessened. So, we'll expand from 72 pages to 128 pages. All the regular features will be maintained, though there will be more of them. This will enable us to print more people's letters, reports, articles, etc. We will slightly increase the size of the type, which should help everyone's eyes a bit.

DISPLAY ADS: We will then be able to print everyone's ads in the very next issue, instead of the 1-2 month current delay. So, beginning with the October issue (which actually comes out Sept 15--and has an ad deadline of Sept 1--these will be the new and lower ad rates:

1/6 page	$20 instead of the current $25
1/3 page	$40 instead of the current $50
1/2 page	$60 instead of the current $75
Full page	$110 instead of not existing now

We'd like to hear from those who advertise as to just how often and at what size you want ads saved. Every advertiser, *including oldtime regulars*, should get in touch and tell us what they want. As always, MRR will not accept ads that promote racism and sexism.

NEWS REPORTERS/ANALYSTS: As to contributors, we will need to put together a news analysis staff, finding a good group of people who can put current events into focus and provide informational background on just what the hell is really going on—something the mass media rarely does. If you have some expertise and would like to get involved in this, then please write in and tell us about yourself. Grad students/investigative journalists encouraged.

ARTWORK: We'll also need more graphics and artwork contributors, both finished art and cartoons. Again, if interested, please get in touch.

NEWER BANDS: We want a small bio, tapes/records available, photo and logo. Those with lots to say can submit full interviews, but most should consider 1 paragraph length.

OLDER BANDS: Full interviews are encouraged, but please make them beefy--meaning not just promo bullshit. Send photos, lyrics, logos too.

ZINES, RADIO SHOWS, PROMOTERS, RECORD LABELS, STORES: We are interested in publishing 1/2 page pieces on what you do, but again--no promo BS. Send real info as well as what your motivation/goals are. Include graphics. Zine people are encouraged to do their own layout.

SCENE REPORTS: Include hard info (phone numbers, promoters, clubs, etc.) and photos, but please, please, please do make an effort of cover the atmosphere, awareness, and general political insights of your region. Enlighten us to not just the music scene. Check Roger Armstrong's reports from Japan as a good example.

CLASSIFIED ADS: Begin submitting them now. We won't accept ads promoting racism, sexism, and fascism. The cost will be $2 for 40 words.

INTERVIEWERS: Many of MRR's interviews are generated by people outside of regular staff. We're always interested in printing interviews submitted by bands themselves. We especially want to develop a staff of interviewers who will submit well-done pieces on a semi-regular basis, such as Paul Spence in the UK, Kent H in L.A., Thomasso in Germany, etc. Feel free to submit interviews they feel are good.

Thanks, Tim

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S.: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
CANADA: Current & back issues available from U.S. address at bottom of page. Copies are $2.00 each/ 6 issues sub for $12 (US dollars).
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3.75 each/ 6 issue sub for $22.50

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues # 0, 17-21, 23-26, 30-32, 34-40, 42-62

SHITWORKERS

Murray Bowles
Tim Yohannan
Ruth Schwartz
Kent Jolly
Brian Edge
Radley
Mr Pagemaker 3.0
Lawrence Livermore
Jon Von
Alisa S
Claudia
Daz
David Hayes
Dale
Harry
Martin Sprouse
Jerry Booth
Steve Spinali
Rick Stott
Jane Guskin
Paula
Walter Glaser
Cammie
Chris Bald
Thomasso
Molly
Sian
Jason Traeger
Aaron Elliot
Bollie

CONTRIBUTORS

Mykel Board
Eugene Chadbourne
Wild Jack Lennon
Canada
PJ
Barbra Brown
Karl OTT
Jaroslaw Tomasiewicz
Piotr Wierzbicki
Risto Eronen
Cesar
Javier Batista Garcia
Ramona Essex
Criss Piss
John Yates
Jeff Bale
David Schah
Shannon Haft
Gunni
Tracey Resistant
Mouse
Herr Sang
Michael Bacteria
J Martikainen
David McGurgan
Dave
Niev Khabeiry
Rich & Cannibal

COVER: Jason Traeger

SELL MRR AT GIGS: We'll sell them at 70¢ each ppd, cash up front. Must order quantities of 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

BLISTERS-Sleepers-EP
BLITZ-Blitzed...-LP
BLITZKRIEG BOYS-EP
DAISY HILL PUPPY FARM-EP
GENOSSEN-Fies-EP
HEIMATLOS-Negative Mental Obsession-EP
MINOR THREAT-Live At Buff Hall-EP
MOVING TARGETS-Burning In Water-LP
PARANOID VISIONS-Autonomy-EP
PIN PRICK-Censure-EP
TALULAH GOSH-Testcard Girl-45
THRILLED SKINNY-So Happy To Be Alive-EP
UNTAMED-EP
V/A-Not So Lucky Country-2LP

TIM YOHANNAN

BASTARDS-Who Cares-45
CREAMERS-EP/CRIME BANG GANG-EP
DAN-LP/DESECRATION-EP
GROOVIE GHOULIES-all EP's
IKKASHINJYU-EP
INBRED-LP
MFD-EP
MINOR THREAT-Live At Buff Hall-EP
PARANOID VISIONS-EP
SLAPSHOT-EP/SLICKEE BOYS-This Party Sucks-EP
TATULAH GOSH-Testcard Girl-EP
V/A-Contra Ataque-LP
V/A-Hard To Beat-2LP
V/A-Not So Lucky Country-2LP
YOUTH OF TODAY-LP

MARTIN SPROUSE

M.F.D.-EP
MINOR THREAT-EP
PARANOID VISIONS-EP
HERESY-EP
DESECRATION-EP
DAN-LP
INBRED-LP
SLAPSHOT-EP
VERBAL ASSAULT-45
BLISTERS-EP/THORNS-EP
V/A-FOAD To You...-EP
TALULAH GOSH-EP
CREAMERS-EP
HEIMATLOS-EP
V/A-Stonehenge-EP

THOMASSO

ATTENTION-Hearts Of Stone-12"
DIDJITS-Hey Judester-LP
GORILLA BISCUITS-EP
GWAR-Hell-o-LP
HARD-ONS-Dickcheese-LP
IGNITION-Machination-TP for LP
JINGO DE LUNCH-Perpetuum Mobile-LP
LAUGHIN HYENAS-Merry Go Round-LP
NEUROSIS-Pain Of Mind-LP
SISTER DOUBLE HAPPINESS-LP
STAND TO FALL/T.O.D.-split LP
STOOGES-Metallic KO-2LP
UNION CARBIDE-In The Air Tonight-LP
ROLLINS BAND-Life Time-LP
ARTLESS-Crassdriver-LP

DAVID HAYES

INBRED-LP
HEIMATLOS-EP
SURROGATE BRAINS/I AM THE HAMSTER-split 45
EYEBALL-live
NOFX-live
VERBAL ASSAULT-45
PAGAN BABIES-LP
BITCH FIGHT-TP
DAN-LP
V/A-Stonehenge-EP
V/A-Not So Lucky Country-2LP
DESECRATION-EP
CREAMERS-EP
BEATNIGS-LP
NEUTRAL NATION-LP

JEFF BALE

BEASTIE BOYS-She's On It-12"
BULLET LA VOLTA-Baggage-12"
FASTER PUSSYCAT-LP
GANG GREEN-You Got It-LP
GENOCIDE-Submit To...-LP
JESUS CHRYSLER-Turn Or Burn-EP
LETCH PATROL-Love Is Blind-45
MASSAPPEAL-Bar Of Life-45
MEGA CITY FOUR-Miles Apart-45
METALLICA-Master Of Puppets-LP
PAGANS-Buried Alive-LP
POISON-Look What The Cat Dragged In-LP
SAD SOCIETY-Contaminate-45
TOXIC EPHEX-Punk As Fuck-EP
ZODIAC MINDWARP-Tatooed Beat Messiah-LP

Still available!!!

"WELCOME TO CRUISE COUNTRY"-All European Photozine
Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd
Available in Europe from Trust fanzine

"DEZERTER-Underground Out Of Poland"-LP
Available thru Blacklist Mailorder
Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

"WELCOME TO 1984"-various artists LP
Available thru Blacklist Mailorder/ Distributed by Mordam

"TURN IT AROUND" Gilman St. Project various artists double 7" EP
Available from MRR: $5 North America ppd/ $7 elsewhere
Distributed in U.S. by Mordam/ Distributed in Europe by De Konkurrent

Tim's Want List

CHAIN GANG-The Wrestler-7" (NY) (one of these is a double EP), CHAIN GANG-Prostitute-7" (NY), DIODES/CURSE-split 7" (Canada),, ROCKS-Your So Boring-45 (Australia), PROLES-7" (Australia), BOHDAN IX-7" (Australia), BLACK CHROME-7" (Australia), RELATIVES-7" (Australia), YOUNG IDENTITIES-EP (Australia), DAGOES-7" & 2EP (Australia), THOUGHT CRIMINALS-all 7"ers except "Food For..." (Australia), PRESS-LP (Australia), BABEEZ-7" (Australia), NEWS and BABEEZ-re-issue 7" plus flexi (Australia), RAZAR-both 7"ers (Australia), SPUTNIKS-7" (Australia), U-BOMBS-EP (Australia), 5MMMFM-LP (Sweden), BAITERS-7" (Sweden), BESOKARNA-EP (Sweden), PF COMMANDOS-7" & LP (Sweden), USCH-ist EP (Sweden), GRISEN SKRIFER-2 EPs (Sweden), REVOLT/SJALBY ORJANS-split EP (Sweden), ANIMALS & MEN-EP (UK), ERUCTO MALDONADO-LP (Peru), DISCO ZOMBIES-first 7"(UK), A OK-EP (Ireland), VOMIT PIGS-7" (TX), UNDERWEAR HEADS-7" or 12" (MI), ARSON-7" (Canada), SIMPLETONES-Dead Meat-7" (Cal), V/A-Are We Too Late For The Trend?-LP (TX), NAPALM-first 7" (Germany), The NEXT-any 7" (TX), The SKUNKS-any 7" (TX), CHILD MOLESTORS-7" (the one with photo of band on railroad tracks), UXA-7" (Cal), UXB-7" (US).

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Fri 1AM

MAXIMUM ROCKNROLL RADIO

KXCI Tucson, AZ 91.7FM Fri 1AM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM

BLACKLIST MAILORDER

181 SHIPLEY ST.

SAN FRANCISCO

CA 94107

415-957-9390

Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases. We carry an ever-growing selection of punk, hardcore, industrial, noise, neo 60's, post punk and pop from around the world, plus a large selection of fanzines, books, mags, and political journals. We operate with a low 20% mark-up on all material and fill orders within one day of receiving them. If you're interested in being included, please send sample. We have new material coming in everyday! Send $1.00 for catalog.

POSTAL RATES-We will mail your order Via **"special 4th class"** rate in the U.S., **"AO small packet"** rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages **"Surface parcel post"**, or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Over-seas surface
Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
Each additional LP	0.20	0.60	2.70	3.70	0.75
Each additional 7"er	0.10	0.20	0.70	1.00	0.30

Adrenalin OD	Theme From an Imaginary Wes	12"EP	USA	5.25
Andy T	Weary of the Flesh	7"EP	UK	2.70
Art	Live At Carneige Hall	Cass.	USA	4.40
Artless	Terrorist	7"EP	USA	1.70
Asexuals	Be What You Want	LP	Canada	4.80
ASF	Damsels In Distress	LP	USA	4.80
Attention	Hearts of Stone	LP	W. German	7.45
AVO-8	Is This The End	12"	Scotland	5.05
Bad Trip	Bad Trip Flushes the Vaults	7"	USA	2.20
Barmy Army	Sharp As A Needle	12"	UK	6.30
Bastards	Who Cares	7"	USA	2.00
Bedlam	Lost in Space	12"EP	USA	5.25
Berrypickers	Berrypickers	7"	USA	2.10
Big Black	He's a Whore	7"	USA	2.10
Big Stick	Crack Attack	Cass.	USA	5.25
Birdhouse	Rev It Up	12"EP	UK	5.30
Birdsongs of the Mesozoic	Magnetic Flip	LP	USA	5.85
Blackout	Blackout	7"EP	USA	1.50
Blisters	Sleepers	7"EP	USA	1.45
Boneless Ones	Skate for The Devil	LP	U.S.A.	4.80
Boss Hoss	Yer OK/Litebulb	7"	USA	2.40
Boy Hairdressers	Golden Showers	12"	Scotland	5.05
Brainz	Elementary	7"	USA	1.95
Brave New World	Initiation	12"EP	USA	3.75
Butthole Surfers	PCPPEP	12" EP	USA	4.20
Buzzcocks	Total Pop	LP, Cass.	England	6.80
Cancerous Growth	Late For the Grave	LP	USA	5.65
Capitol Punishment	Slum With A View	LP	USA	5.10
Cargo Cult	Strange Men Bearing Gifts	LP	USA	5.90
Cas Prawde	Last Hour Of Warning	7"	Holland	3.10
CCCP	Ortodossia II	12"EP	Italy	5.70
Chadbourne, Eugene	LSD C&W	LP	USA	7.80
Christ On a Crutch	Spread Your Filth	LP	USA	4.80
Chronic Disorder	Blithering Idiots	LP	USA	5.40
Chumbawamba	Pictures of Starving Children	LP	UK	8.60
Collaps	Not Just Aggression	7"	W. German	3.20
Concrete Sox	Whoops, Sorry Vicar	LP,cass.	England	6.15
Conflict	Last Hour	LP	USA	4.95
Couch Flambeau	Models	12"EP	USA	5.10
Couch Flambeau	We're Not So Smart	7"	USA	2.40
Crass	Christ-the Album	2LP	UK	11.25
Crass	Penis Envy	LP	UK	6.75
Cravats	Rub Me Out	7"	UK	2.70
Crow People	Cloud Songs	12"EP	UK	8.15
Crowd Of Isolated	I Try To Tell	LP	W.German	8.05
Crucifucks	The Crucifucks	LP	USA	6.00
Culture Shock	Onwards and Upwards	LP	UK	8.55
Damage	Jubalee o' Kindness	LP	USA	4.50
Dangtrippers	Incantation	7"EP	USA	1.20
Dead Kennedys	Give Me Convience or Give Me	LP, Cass.,	USA	6.00
Dead Moon	Parchment Farm	7"	USA	1.70
Dead Silence	Stress	12"EP	USA	3.60
Dehumanizers	End Of Time	LP	USA	4.50
Deja Voodoo	Big Pile of Mud	LP	Canada	4.75
Deja Voodoo	Too Cool	LP	Canada	4.75
Dezerter	Underground Out of Poland	LP	Poland	6.00
DI	Horse Bites, Dog Cries	LP	USA	7.10
DI	What Good is Grief to a God	LP	USA	7.10
Dicks	These People	LP	USA	6.00
Diddly Squat	Diddly Squat	7" EP	USA	2.40
Dik Van Dykes	Nobody Likes	LP	Canada	4.75
Dils	Live	LP	USA	7.10
Doughboys	Whatever	LP	Canada	4.95
Dr. Know	Value Pack	LP	USA	6.30
Dragnet	So Blind	7"	USA	1.20
Dragnet	Life in General	LP	USA	4.80
Dresden .45	Liberators	7"	USA	1.80
Edge, The	Banjo	7"	USA	1.20
Electric Love Muffin	Playdoh Meathook	LP, Cass.	USA	7.25
Embarassment	Death Travels West	LP	USA	4.50
Embrace	Embrace	LP	USA	5.10
Ewings	It Hurts	LP	Germany	7.20
F.O.D.	Shatter Your Day	LP	USA	7.25
Fang	A Mi Ga Sfafas	LP	USA	4.80
Feederz	Jesus	7"EP	USA	1.95
Feederz	Teachers In Space	LP	USA	4.80
Feeding Frenzy	Rain	7"	USA	1.50
Fixtures, The	Dangerous Music	LP	USA	3.60
Flipper	Public Flipper, Ltd.	2LP	USA	7.80
Floorlords	Black Ice Ride	7"	USA	1.20
Front	La Bete Humaine	12" EP	USA	3.90
Front	Man, You Gotta Move	LP	USA	3.90
Front Line Assembly	Corrosion	LP	Canada	7.90
Funeral Oration	Funeral Oration	LP	Holland	6.70
Genossen	Genossen	7"EP	W.German	2.40
GOD	Sweet Life	LP	Holland	7.20
Gorilla Biscuits	Gorilla Biscuits	7"EP	USA	2.40
Groovy Ghoulies	Armageddon 2000	7"	USA	1.00

Groovy Ghoulies	Flying Saucer	7"	USA	1.00
Gruesomes	Gruesomania	LP	Canada	4.75
Happy Hate Me Nots	Salt, Sour, and Brighton	7"	Australia	3.30
Hard Corpusles	Decide	LP	Australia	8.00
Hate Crew	Silent Rage	LP	Belgium	10.65
Headstones	When You're Down	7"	Australia	3.30
Honeymoon Killers	Turn Me On	LP	USA	7.25
Hullabaloo	It's Not Good Enough To Be Loud	12"EP	USA	3.60
Hurang	Nice to Meet Me	7" EP	USA	2.05
IDF	Carcus	LP	USA	4.90
Ill Repute	Omlette	LP	USA	6.00
Impulse Manslaughter	He Who Laughs Last...Laughs Al	LP	USA	4.80
Indirekt/Vernon Walters	Present History	2LP	Holland	9.00
Instigators	Live in Denmark	7"EP	USA	2.25
Jackals	Jackals	LP	USA	4.90
Jesus Chrysler	Turn or Burn	7"EP	USA	1.20
JFA	Nowhere Blossom	LP	USA	4.95
Just	Creature Comforts	12"EP	USA	4.50
Killdozer	Little Baby Buntin	LP	USA	5.90
Killdozer	Snakeboy	LP	USA	6.00
Kina	Irreale Realta	LP	Italy	5.80
Konsumterror	Fahrt Zur Holle	LP	W. German	8.05
Kuepper,Ed	Rooms Of The Magnificent	LP	Aus.	5.95
L'attentat	Made in GDR	LP	E. Germany	8.05
Lapjaw	Talking From the Hip	12"EP	USA	3.90
Last	Fade to Black	12"EP	USA	3.70
Last Stand	Last Stand	12"EP	USA	2.40
Laughing Hyenas	Merry Go Round	12"EP	USA	4.80
Lazy Cowgirls	Sock it to me Santa	7"	USA	1.60
Left, The	Last Train To Hagerstown	LP	USA	5.00
Letch Patrol	Love is Blind	7"	USA	1.70
Lost Generation	Victim	LP	USA	5.05
LUL	Inside Little Oral Annie	LP	Holland	8.90
Maggot Sandwich	Get Off The Stage	LP	USA	4.20
Marshmellow Overcoat	Inner Groove	LP	USA	6.00
Mass Appeal	Nobody Likes a Thinker	12"EP	Australia	6.65
Masters of the Obvious	Hammeroid	7"	USA	2.10
MDC	Millions of Damn Christians	LP	USA	5.10
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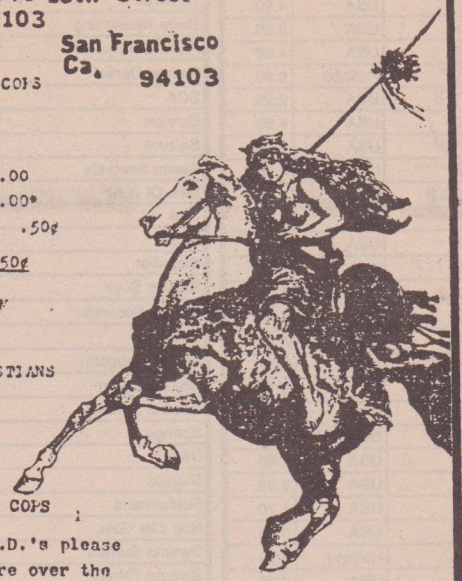

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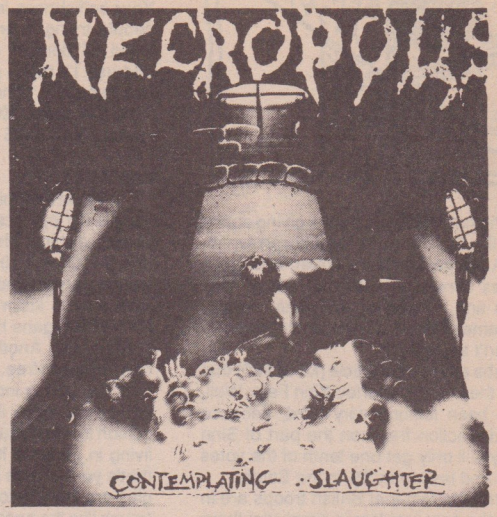

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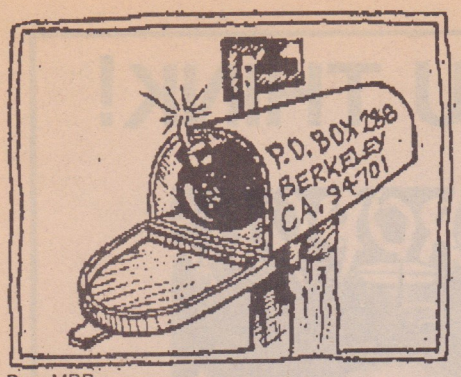


Dear MRR,

I really thought that MRR was above giving space to murdering mobs like the IRA (Irish Republican Army). To say that the IRA are politically motivated is bullshit. Their main activities consist of extorting money from small shopkeepers and running building site rackets. Another favourite game of theirs is kneecapping or beating anyone they don't approve of.

Chumbawamba say in their article (MRR #60) that most of the people they met supported Sinn Fein. Well, they mustn't have been looking very hard, because despite widespread election fraud on the part of Sinn Fein (the IRA), they still only get one tenth of the votes in Northern Ireland and less than 2% in the South.

To suggest that the fact that British troops are in Northern Ireland is the only problem is simplistic; there was violence there before they came, and when they did come, the Catholic women of Derry welcomed them with tea and biscuits. Chumbawamba also tell us that over 2500 people have been killed since 1969, but they neglect to mention that over 2000 of them were killed by the IRA.

Perhaps the most significant comment is the suggestion that Americans should help NORAID. NORAID is the fund raising arm of the IRA. Money for NORAID is money for murder. If you want the blood of innocent people on your hands, then so be it.

On a totally different note, my address was given as the address for the SMART PILS - Zen Punk cassette. This is wrong. I know nothing about this tape, so don't order it from me. If, however, you already have, I will pass all the orders, en masse, on to that band, if they would please let me know their address. So, expect a bit of a delay. Peace & Anarchy,
William Campbell/ Laragh/ Maynooth/ Co. Kildare/ Ireland

M.R.R.,

In reply to Malcolm Tent's letter on WUXB in Connecticut. Reading about ripoffs like that really pisses me off! I have my own radio program on KGHP in Washington, is totally legitamate and intense, and then I read about shitheads like WUXB (which probably doesn't even exist) and it bothers me because I have put in a lot of time and energy, not to mention $ to promote my show by contacting bands for material. But when people read about ripoffs it makes them really wary of sending materials to people "claiming" to be a radio station in a place they've never been or heard of.

I've been going to shows up here in Tacoma, Washington at the great Community World Theatre for more than a year now. The great Jim May started up the World as a place (the only place) where "Alternative" bands could play. Attendance is up from less than 100 to upwards of 600-900! It's amazing! The NW is a hotbead of intense music with local bands like Accused, S.G.M., Sustained Agony plus lots of touring bands play here.

So I finally decided to get involved since I work on the local 1500w student station. Thanks to many bands who were trusting enough to send material. I also am working on a zine too. So any bands that want legitimate airplay send demo's, vinyl to below address. I can review your matertal in the zine too.

The scene here is as close to non-violent as can be expected. In fact I have seen maybe 2 fights here in the past year. Pretty fuckin' great! It's positive and fun so any bands - Community World has got to be included on your tour! Call Jim May (206)473-4299 or me (206)857-6303 and we'll book you a show up here.

Again to bands out there: I know trusting some unknown stranger with your material is tough, but staying extremely local means you miss out on spreading your music and message and meeting lots of cool people.

I hope many more people will get involved and help out, whether it be radio shows, fanzines, putting on shows, printing flyers, or just communicating with other great people. Just don't be a ripoff that really sucks beyond belief and I hope that if you know of anyone screwing people over I hope you put a stop to it. And if you're ripping people off and are reading this, go die!! Your selfishness is only ruining communication for all people trying to promote good music and messages. Send all demos/ records/ correspondence to below address. I'll reply - promise! And as the great local band Subvert says: "Smash the state! And have a nice day!!!
"Rob Takehara/ KGHP/ 13408 91st Ave. Ct NW/ Gig Harbor WA 98335

Dear MRR,

While thumbing through issue #60 of your mag my wandering eyes came across an ad for Positive Peer Pressure shirts. The ad made me madder than a zionist at a P.L.O. rally. In the ad there was a photo of a guy wearing a shirt that read, "It's OK not to drink." Boy it is sure nice to know some people have fallen victim to Ronald Reagans husband [sic] Nancy's "Just Say No" propaganda. Another aspect of the ad was that we all can be poison free. I would really like to know how seeing how everything including the fucking air we breathe is poisonous. Face it, the only way you are going to be poison free is if you stop breathing, stop eating, and stop living in general. It's ok if you don't want to do drugs, that's your choice but more and more these anti-druggies are starting to act and sound like the fascist party, (much like the people who like to bitch about people who like to dress punk). Well I'm getting tired of these drug free, militant, Hitler youth so some friends and I are going to start a pro drug gang. We are called "Just Say Yes Or Else." Our motto is, "No I'm not laughing, I'm just fucked up." Our main goal as a gang will be to go around at gigs and parties and knock pepsies out of sissy straight edgers hands and put beers in them. If they refuse to drink the beer then lets say they had better have their last will and testament ready. Now you the reader are probably going, "What, you're just stooping to their level with that kind of attitude." My answer to you is, "damn right I am." I have put up with these Xed pussies for too long and now I'm going to give them a taste of their own medicine.

Sincerely yours, Thai Stick - Co-founder and President of the Natl. "Lets Get All 5 Year Olds Strung Out On Junk" campaign.

P.S. People who don't do drugs can't handle reality.

P.P.S. Q. What do skinheads and AIDS have in common? A. The are both plagues with no known cure. Q. How do skinheads feed piranhas? A. They put a piece of meat in their mouths and stick their head in the tank.

P.P.P.S. Run drugs not races. Grow ganja not old. Drop acid not bombs. Pop pills not boners. Shoot heroin not people. Jack Daniels not off.

Dear MRR and Readers,

It seems as if the letter section has become quite the forum for un-informed bigoted types who are afraid of forms of love that do not fit their narrow views of what is ok.

I am gay as are many of my friends, and after seeing too much psychological and physical violence committed against us by those who know nothing about us, I feel that is about time that I speak out about it.

I naively used to think that "punk" had a lot to do with such things as non-conformity and anti-authoritarianism but it is obvious that many "punks" are embracing the ideals of the most repressive elements of society without question. It seems as if most of thepepople who actually questioned the repressiveness of society through "punk" have gotten disillusioned and/or are now doing other things. Please correct me if I'm wrong.

About homosexuality, I will attempt to clear up a few myths that keep spreading around without any basis in fact: MYTH 1- All gay men have anal sex. FACT- There are many different ways that men can express their love for each other and many have never had or do not prefer to have anal sex. MYTH 2- No one cares about our sexual preferences, people wouldn't make such a big deal if we would just stop complaining. FACT- Homosexuality is violently repressed in most societies, especially in ones that are influenced by repressive religions. In Germany, Hitler put about 200,000 homosexuals to death on the basis of their sexuality. They were often "the first to go". In America, gay sex is illegal in 23 states. Is it really a good idea to have the government in our bedrooms? Think about it.

Far from just complaining, we are demanding a situation where open affection between members of the same sex would not be any big deal and there would be no need to make an issue out of it. MYTH 3- Gay men hate women. FACT- If this is true then straight women also hate women and straight men hate men. Gay men and lesbians come from all walks of life and have a very wide range of personalities. I've known quite a few people who did not believe I was gay because I did not fit a lot of the media/ authoritarian stereotypes, this is the experience of many gays. MYTH- Gays give us AIDS. FACT- Even if we put all the CIA/ germ warfare evidence aside (which would in itself be looking away from the obvious), it would be interesting to note that in many countries, AIDS is primarily a heterosexual disease and besides, how can someones sexual preference determine the onset of a virus? Someone please tell me!

Oh, I would hate to tell this to all of the homophobes, but the rate of transmission of AIDS in gay men is getting close to 0% thanks to safer sex practises. AIDS is more easily spread through unprotected heterosexual intercourse. This has been proven.

After freeing myself from the guilt and fear-ridden stranglehold of established christianity, I could find nothing "weird" or "wrong" in same sex love, instead I found it to be a wonderful experience.

Maybe if you could imagine you were gay and had to grow up with all of the guilt, fear, violence, and bigotry that this society has to offer, than you can imagine how we feel. Think for yourself,
Bill Broen/ Santa Cruz, CA.

Dear MRR,

This is in regard to the March '88 issue where Gary Hemp wrote his ingenious conclusion of Israel's "Nazi Tactics." I take serious offense to this remark not from its blatant inaccuracy but because it's nothing short of libelous.

I won't begin to describe what 1930s Nazi tactics entailed, but I've learned that applying the label "Nazi" is just an attempt to negatively influence the readers about Israel who are either uneducated about the subject, or take to heart what the immorally biased national TV news presents.

Where did you learn that the rioting Palestinians were unarmed? You don't consider molotov cocktails a weapon? They could immobilize an armored tank let alone a person. Furthermore, there are reports of thrown rocks permanently blinding soldiers and killing Israeli civilians. I consider the majority of the soldiers' actions as self-defense!

Regarding the ignorant and sloppy comparison to apartheid systems, read this: Do blacks have the vote and Parliamentary representation in South Africa? No! How about the Arabs in Israel? Yes! Besides there being Arab representation in the Knesset (Israeli Parliament) Israel's 800,000 Arab citizens enjoy the same rights as the other citizens. In addition, unlike Israel's Jewish residents, the Arabs do not get drafted into the army.

I also find it truly ironic seeing your letter signed "real peace and love." If any group is responsible the most for preventing peace in the middle east it's the PLO who's egging on these troublemakers in the West Bank. I do have sympathy for the Palestinian people however. They are being manipulated and used as pawns by groups whose sole function is the destruction of the Israeli state. It's incredible how 22 Arab states claiming to be their "brothers" have done nothing to help them. Further, conditions in the Gaza under Egyptian rule were much worse.

Israel has taken enough of the hate and hypocrisy plaguing her. I'm getting sick and tired of holier-than-thou hypocrites like you Mr. Hemp, since the majority of anti-Semitism in this world since the demise of World War II has been from the radical left. No Mr. Hemp, I'm not tagging you an anti-Semite. After all, I really couldn't get away with it since you would defend your beliefs by hiding behind the lying facade of "Zionism is racism."

To you the MRR readers, when you hear Israel getting names thrown at her, please think about the following before molding an opinion. Question "Zionism is fascism" since the Knesset has representation of parties ranging from Marxist, Arab, Labor, to the more right-wing elements which have been blown out of proportion by critics of Israel. Question "Zionism is racism" since the nation has residents from Europe, North and South America, the Middle East, India, and most recently Ethiopia. Furthermore, Zionism is a

positive reaction to racism. Dont you think the Holocaust taught us that a Jewish state is necessary? Question "Zionists are imperialists." How can this be justified when we're talking about a plot of land slightly larger than Massachusetts as a haven for oppressed Jews, while there are 22 Arab nations.

Furthermore, Israel right now is about one-fourth the size of its original British mandate. Israel's economy also leans more toward socialism than any other policy. Is this imperialism in the true sense of the word?

Hopefully, there will be peace in the region soon. However, peace does not mean getting rid of Israel, failing to recognize it or giving up its land. I can speak for Israelis, and Israel supporters such as myself that we hope for peace tomorrow. Thank you.
David Levitt/ 110 Baker Hill Road/ Great Neck NY 11023

Dear David,

Israel has gotten a free ride for most of its 40-year history from both the US mass media and the US taxpayers, who have financed this nasty little experiment in religious racism to the tune of three billion dollars a year (many other countries where people are actually starving to death get little or nothing). If our media have been "immorally biased," it has been in favor of Israel, not against, but the criminally inhuman treatment of Arabs both in Israel and the occupied territories (where Arabs are not citizens, do not have the right to vote, in fact have no rights at all) has become too flagrant for any but the most rabid Israel-über-alles types to ignore.

Molotov cocktails can disable a tank? Good! If people are so brave, or so desperate as to take on one of the world's best-armed and most brutal armed forces with nothing more than rocks and homemade firebombs, they deserve our admiration and best wishes. You consider the soldiers' actions self defense? Was it self defense to chase a frightened Arab up a utility pole until he was electrocuted? To bury Arabs alive? To systematically crush the hands and feet of young Palestinians who had been neither charged nor convicted of a crime? To bulldoze Arab homes following the killing of an Israeli girl, even though it was already known that she had been killed by a trigger-happy Israeli colonist?

There is nothing anti-Semitic about opposing the Israeli government; in fact, more and more Jews are speaking out against it. Zionism is not "a positive reaction to racism," it is just more of the same old "My (pick one: God, skin color, flag, language, football team, whatever) is better than yours" crap that has killed countless millions throughout history. I personally think all religion is a bunch of crap, though I don't think people should be prevented from engaging in whatever mystical mumbo jumbo they want as long as they keep it to themselves. But when it's used as an excuse for killing or oppressing others, then it's got to go. And unless Israel learns real quick to start treating non-Jews with the same respect and decency it treats its own people, sorry, but it's got to go, too. Lawrence

To all Maximum Rock and Roll Readers,

What the hell's going on? I don't make it a habit of reading these little fanzines but my boyfriend picked one up so I decided to read it. Now wasn't that stupid! What's all this shit about skinheads? All these people are writing in about the racism of skins. Why don't all of you just drop it! Most of this shit started (I mean the threats on skins) when a bunch of us were kicking back at a park when all of a sudden some stupid nigger (nigger not just any black person) overreacts and starts writing down licence plate numbers. Then people found out that some of those at skin manor were associated with The White Student Union and all hell broke loose. Believe me I know what's up- I was there. I was even writing a book which was lost at that time. (It was about N. Calif. Skinz)

Anyway, my point is, all of this racist bullshit is old! I'm a skin but I'm not a racist. A few of brothers and sisters (skinheads) are racists, but they are still skins! It doesn't matter what personal beliefs a skinhead has. If he is a skin you still respect him no matter what! That's what it's all about. You people are so fucking stupid! That's why you're not skinheads! You must have respect and admiration for your brother and sister skins. It's unity and pride in ourselves and our country that keep us alive. That's why we are superior! Not like you who tries to fight the losing battle against life. Wake up and look around. There's a lot going on in this country. Stop trying to fight it and start fighting for it! Remember- naziism is everywhere. So think before you get stepped on.

No that I've gotten that out I'd like to say one more thing: That faggot that said he was a skin, well, let me tell you something... you're fucking crazy! What the hell are you trying to do, die young? No way, no. How can a faggot be a skin. There is no such fucking thing! That's just as stupid as saying "punk rockers are cool". God! What the hell will these idiots come up with next? That guy is fucking lost. It's like actually having Jackson as a president. Ha ha. Dream on fag! Like I said before "no way!"

And to anyone who agrees with me, let's find out who this homo is and rip his fucking head off! Sounds good to me. Sincerely, Spot.

Dear Spot,

Yep, think we'll let the readers have fun with this classic.

Dear Max Rock And Roll,

I am writting to answer a letter signed R.V.A. Skins in issue #60. This person talks about the problem of people stereotyping skins as racists, which is a big problem. He or She then go on to tell a story in which they have problems at one of their Richmond shows with a couple of Virginia Beach nazis. I am writing in hopes that people will not get the wrong idea about our scene. I play guitar in a local band and I have been a part of the VA. Beach scene for about 6 or 7 years. We are experiencing a rejuvenation in the scene with more and more shows happening now. The only problems we have with skins is the same four or five guys who like to show up drunk and fuck up everything they can. Other than these few assholes there is a pretty tight scene, with no violence. I am sorry these guys showed in Richmond and showed their true colors, but please do not think they are a true reflection on our scene. Anyone who wants to know about the Virginia Beach scene, discuss this subject or any other topic, please write.
Craig/ 1100 S. Military Hwy # 89/ Chesapeake VA 23320

P.S. That was a great SCREAM Interview!!!

To A. Atencio (issue #60):

It seems to me that your attitude of "living free" appears to be more like living a totally negative existence that accomplishes nothing except pleasing your own selfish ego. You consider yourself a "punk" and yet you wear the "fuck and fight" mentality proudly on your chest. Granted, being a punk is really about doing your own thing, but shouldn't a certain amount of respect for others also be a part of this? I don't know what you have gone through in prison, but it has obviously left you very bitter. I don't want to get on a "positivism" kick here, but wouldn't it be much better if you tried helping others out for once instead of only living for yourself? You just might find that they will help you out when you need it. If you want "free living," why not start a commune with some people who share your same views? Or is that too hard? Yes, it's much easier to leech off the system like you espouse.

As for your knockdown of such beliefs as vegetarianism, peace and other "bullshit" issues, just because you see them as bullshit ways of kids becoming "punk" doesn't mean that they are not legitimate ways of handling the world's problems. Perhaps they are not into it totally from their hearts, but at least they are striving for something that will accomplish something. I would have expected more from someone who went to college than the dross you were spewing.
Pascal Calarco/ 55 Lydia St/ Kitchener, Ontario Canada N2H 1V4

Beloved Yobs:

The magnificence of the womyn's issue is a powerful testimony of how much it was needed. This is one hell of a radical issue. It seethes with energy, anger, power, vision, and love of punk. I felt cleansed after having read it, the same kind of feeling I have after being in a coven of Goddess worship. My great wish is that MRR #61 will serve as a catalyst in bringing forth a throbbing strong womyn's movement within the worldwide punk scene, giving birth to bands and fanzines that are by radical punk womyn, womyn of color, lesbian womyn, and that, together, they can kick our male-dominated scene in the balls and cure it of its deplorable catatonic state.

Of course you'll get flack from morons who cannot see the importance of womun-power. I had to laugh when reading Bamby's letter. To say that a womyn's issue may be sexist to men is like a gang of revolutionary people, preparing to destroy a tyrant who has murdered, raped and imprisoned scores of innocent people pausing to argue if their cause is just (while, as they discuss this, more and more people are being abused). Sexism against men does not exist, it is a man's crime against womyn.

Many thanx for an exciting issue. I've just turned 37, and rather than becoming mellow with age (as I feared might happen) I feel a greater need to fight back, to feel more, to help humanity by befriending those who can tolerate me. Reading this womyn's issue of MRR has helped, and I am grateful. Wishing you my moist, red kisses, I am, Wilum Hopfrog Pugmire.

Dear Mykel Board,

Boy are you wrong. Your column in the women's issue was sick. Sick and wrong. I am a gangster punk from L.A. I consider you disgusting. Is that the way you like to write? Must be. Do you really believe in what you write? If you do I just wonder how in the hell your brain works. You look about 37 in the picture but you write as if you were addressing ignorant dumb assholes who are thirteen years old. I must say this to you: you have a responsibility to all the people that read your zine and also a duty. I used to like your immature mag but now it has far surpassed the limit of my immature tolerance. Grow up Mykel Board have you not heard of school. You probably still hang out on the corner and ask for money. You are scum!!! Brad Martin

Dear Mykel Board:

In your column in issue #61, you incorrectly made reference to a "piss hard on." As far as I know, there is no such thing as a piss hard on. These early-morning hard ons that we all experience are caused, not by piss but from blood that engourges the extremities (including the male penis and the female clitoris) of the body during REM sleep. You frequently awaken from REM sleep because the REM cycles are progressively extended from 9 minutes at the end of the average 90-minute sleep cycle to 19 minutes, then 24, and when your fourth cycle rolls in, a full 28 minutes are taken up. This gives you an almost 1 in 3 chance of waking up with an erection. At least you were right about the erection being of nonsexual nature. The reason you have to urinate in the morning is because you've gone 8 or more hours since your last visit to the lavatory. Don't you think that if there was enough urine in your penis to make it swell, it would be released from the whole? Have you noticed that you can't even urinate before your erection goes down? The reason for that is that there is a safety mechanism at the base of the penis (a shut-off valve) so you don't urinate during an orgasm, when all of the blood engourging your extremities is released and sent to the brain (that's where it goes during an orgasm).

Thank you for reading this brief, yet extemely important letter. Dr. Wiz MD.

P.S. During sex, when the blood is engourged in the extremities, it is impossible to experience a stress-related headache so next time your sex partner denies you sex because of a headache, tell him or her that it's for their own good.

Dear MRR,

This is in response to the letter in MRR #61 from Mike.

I've just been sitting here reading the letter he wrote to MRR for about the last half hour. No, it did not take me that long to read it. I bet I read it millions of times. (I'm a speed reader.) Each time I read it, I discover something new and exciting just by reading between the lines. I know that sounds ridiculous, but it's true. And so is everything he wrote in his letter.

I'm a girl. Well, woman. And I guess I'm as much a feminist as any other Tom, Dick, or Harriet I know. But I really have to agree when he points out that certain women should indeed be classified as "sexist pigs." What right do we as women have to point the finger at a man and say, "This inequality is YOUR fault and I hate you for it!"???

I feel that overly radical feminists are perpetrators of largely undeserved prejudice against men. Sometimes it even seems as if these "men-haters" use this misanthropic campaign to cajole the even weaker members of the 'weaker' sex into joining their slanderous cause.

Hating men gives women an excuse, an excuse for their "lack of importance" in today's world. It gives a woman a feeling of importance, a sense of power, a position of strength. It's easier for a woman to hate a man than to admit that he's actually NOT the horrible beast who sneaks around in her nightmares on a regular basis.

Maybe I'm not really an authority on sexism in the "big picture," so to speak. But I can definately speak for myself when I say that women are often more guilty of

sexual discrimination than men. It's too easy and socially acceptable for women to place the blame on a self-created villain - a male. It's accepted - and nearly always expected. Why is it that women can blame men for their problems, but a man can't dare to speak of a woman in terms of fault?

Of course, it's today's man's fault, right???? (sarcasm)

Naturally, there ARE those male buffoons out there who were so aptly described previously as Neanderthals. But I honestly say that there are just as many women out there who match that description - give or take a few body parts, of course. But it's more than unfair for us to automatically single out an anonymous male and dub him a macabre cretin. You can't condemn someone just because he has a penis. It's not really his fault, so please don't give him the ax for it.

I think the females as a whole could liberate themselves much more successfully if they were a little quicker in admitting that just because men happen to occupy the higher rung in the ladder of today does not mean that they are the root of all evil. The men today certainly aren't the ones responsible for the inequality. If you need to blame a male, feel free to cut up on Adam. And he probably didn't realize any better during his place in history.

I really don't think that a lot of the "feminists" realize that no amount of hatred towards men is going to make them treat us more equally - indeed, just the opposite, I've found. If women weren't so blind to the majority of men out there who faithfully back the feminist movement, well, they'd probably meet with more success. I'm glad that someone else around this place has the sense to understand and point out that women are just as guilty of sexism and discrimination as men - if not more so, because men aren't "allowed" to complain.

I'm probably going to get a lot of shit for "betraying" my sex like this, but I don't care. If I hate a man because he's a man, that's exactly the same as him hating me because I'm not. There's no lesser evil about it. The two are equally wrong and are equally degrading to each other.

I just wanted everyone to be aware of the sexist sexism attitudes running rampant out there. Thanks for listening, and feel free to write me. I'd love to hear from you. Sincerely, both a feminist and a lover of sensitive men —
Merideth/ 105 Rosedale Ave/ Lower Swatara, Middletown PA 17057.

P.S. Have you hugged a skater today??? Also, lots of love to Mike Rot and friends of NC, to Holly, MiMi, Kemal, and a big juicy kiss to sensitive men around the globe. XOXO.

MRR,

This letter is in regards to a letter from a woman in issue #61. She says slamming is violent mindless and brutal for the people who want to watch the show up front. I'm now watching a Metallica video and see how much is missing from a show without divers. Maybe she thinks the band's the only thing worth watching but when I did dives it was like no other feeling. Why can't we be stars. It's great to watch stage dives and the band. I never felt violent from doing it and felt I got really involved in the music- it's dancing! I hope people like the women in issue #61 never take slamming or diving away from anyone. I'm not a newcomer and I don't like your high and mighty bullshit.
Andie/ PO Box 756/ Acton CA 93510

PS. Issue #1 of the Posterity is coming your way. Send us any help you can spare.

Dear MRR,

My letter is in response to Poly Vinyl, little Miss Celibate in your June 88 issue. First off, who gives a shit about her sexual escapades with assholes who didn't really care about her, those choices were her bad choices. Lots of chicks I know go out with and fuck assholes who don't care about them, well hey babes why not open your fucking eyes and make better choices and stop thinking Mr. Hard Ass is also gonna care about or even be able to begin to understand your "feelings" and vulnerabilities.

All men are not the way Poly baby describes, but a lot of women are stupid bitches who constantly "fall for" dudes who don't give a flying fuck about anything but fucking. Well I do give a fuck and I have always been sensitive to all my girlfriends needs and wants and how do they treat me? Like shit! So to all the girls I've loved before, FUCK YOU! And if you are like Poly Baby and are getting your little hearts hurt, then your pain is my pleasure, because you bitches fucked me over when I gave you love and respect.

You see readers, women make you "Damned if you do, damned if you don't." You can't win, if you're cool and kind you get fucked over, if you fuck them and don't care they say all men are insensitive, it's a fucking no-win situation.

Anyways, Poly babe, you don't have to be celibate, why not just masturbate and get ready for a "real" strong man who is understanding, caring, compassionate and committed, stop falling for bastards who will just use you and start realizing that "nice guys" are not wimps. Remember, it is the weak who are cruel, gentleness can only be expected from the strong.
Steve Saturn/ Carpentersville, Illinois.

This letter is to today's radical feminist:

Feminists: I declare today that the pendulum has swung too far! I refuse to be trapped in your dogma or in your hatred, bordering on religious fervor, that you have toward men! I spit in the face of those who will revoke my "leftist credentials" for refusing to go along with the male self-flagellation you promote.

Feminists: It is you, not the fundamentalist christians, who have made me ashamed of my sexuality, my gender, my penis! It is you who have told me that sex is an evil male creation that dominates men's minds and makes them inferior. It is you who demand that men castrate themselves to imitate the new female master race.

Feminists: Now that you have gained equal rights for women, why must you deny them to men? Why do you demand that men adopt feminine qualities and then refuse to allow us to do so?

Feminists: Why did you take your crusade against exploitation of women and turn it into a campaign for equal exploitation of men!

Feminists: Why did you take a movement designed to promote mutual respect, and turn it into a forum for male bashing? Why have you made man the nigger of the world?

Feminists: War is not male. Poverty is not male. Injustice is not male. Why must you simplify all of the world's problems into a creation of a "male-dominated patriarchial society?" Why is man the scapegoat of the decade?

Feminists: I am not a rapist because I think women are sexy! Because I respect a woman's mind does that mean I must blind myself to her body? You castrate me, do you pluck out my eyes as well?

Fuck the barren womb of feminism! I raise my fist and let out a new cry: Personism!
A Person/ 274 Higuera St #29/ San Luis Obispo CA 93401

P.S. (any Person wishing to be a member of the National Organization for People may write to me at the above address for correspondence, debate, etc.

This letter goes out to Bamby from the Women's issue:

I would really like to thank you for being brave enough to write your letter. It inspired me to start thinking about a number of things I put out of my head about a year ago, probably for no other reason except adaption to social circumstance. I have found myself in much the same situation as you have. Two of the most important things I have come to know about myself since my adolescence are that I am a punk and I am bisexual. In fact, I would prefer that all of my romantic/sexual relationships were with women, but I have no way of locating other women like me. I just don't have the social opportunity to meet gay women much at all, let alone find out if they can relate to punkdom. It seems like the lesbians have their "Women's Music" scene, and I'm left to slam in the pit with the boys. So, inevitably, I end up having practically all of my relationships with men.

Don't get me wrong I don't just tolerate my relationships with men, I do enjoy them. I even enjoy sex with them, but I've had to spend a lot of time adapting to it. Philosphically, I love being bisexual because it means that I can appreciate my lovers as the people they are without being restricted by their sex. But what I don't like about sex with men is that if I really think about it, it seems kind of violent and invasive. I feel like in order to enjoy sex with men, I have to somehow compromise my autonomy and actually WANT to be invaded. One might ask, "If you feel that way, how on earth can you enjoy sex with men???" Well, I put those thoughts out of my mind as best as I can. After all, men have penises and the natural stimulation which produces orgasms for them is perhaps best experienced inside of slippery orfices (excuse the graphic description). I cerebralize the event a lot and concentrate on the universal aspects of sex, like giving pleasure to someone else and feeling intimate and affectionate. And I do very much need affection and to be able to give someone else pleasure - that's why I can't just be celibate.

I am about to leave my Southern hometown and go to school far away. Perhaps things will be different there - it is at least near a larger city - but judging from Bamby's letter, it may not be. I wish I had the guts to have my address printed with this letter, but I don't. Hell, I don't even have the guts to have what state I'm in published. That's how small I think these scenes are, and I'm not sure all of my "open minded" acquaintances would take what I've said here very well. So here are my words, as alone as they may be. Peace and Love, T.

Dear MRR (and Female readers)

First of all, I wish to point out that despite the tone of this letter, I am not a chauvinist. This letter concerns several letters I've been reading lately in MRR.

It seems that all these females keep writing in and saying how bad, nasty, and abusive we males are. Sure, I agree that there are a lot of assholes out there, but not all of us are that way. Lets not make this a one sided argument! There are sensitive guys out there that have had all their emotions trashed also!

Speaking personally, I have always given 110% in relationships. I have always been the one who would say "Lets talk " instead of arguing and fighting. And, of course, I have always been the one left shattered by the way side, from being used and abused. I agree very much with Poly Vinyl's letter from #61. After sharing the act of making love, the emotional damage is utterly devestating!

But instead of turning this into a gender war, I think people should wake up, grow up, and examine the other person's feelings before the damage is incurred. All you guys should quit thinking of women as "another piece of ass"; and all you women should quit using sex as a weapon to get your way in a relationship. By not realizing just how personally and seriously some people take relationships, one can affect another's emotional stability for the rest of their lives.

Quit playing games! Games already damaged this person permanently.
Sincerely, The Tumorhead.

P.S. No, I won't give my real name and address because I have become an isolationist!!! Thanx!

P.P.S. Say NO to drugs!

Hey!

I just finished reading the Women's ish of MRR, and my opinion has totally changed. At first, when I heard the concept of an all-Women's issue, I found it to be discriminatory, but after reading it, I found it to be the most engrossing issue of MRR I've ever read.

Unfortunately the piece out of the whole zine which I found personally to be the most realistic was Mykel Board's. I've done my fair share of dating around, and I've been in a few serious relationships with punk types as well as non-punks. I try not to prejudge people, but invariably I find truth in this column of Mykel's. Perhaps my findings are tainted—perhaps my approach to relationships is fatalistic because I was sexually abused when I was little, yet the guys I've seen start out acting like Eugene Chadbourne but end up like Mykel Board, and this is true as well with many of my male friends with whom I have not had a romantic relationship (but not all).

Admittedly, I guess I exemplify how we all are manipulated by societal terms dictated to us, but how does one break the pattern? I wasn't raised in a broken home or anything like that—my Mom and Dad are actually OK, and have shared a totally equal relationship that's worked for them for over 40 years, yet maybe that's why I feel so frustrated because I can no longer trust any guy in a romantic relationship. Maybe it sounds like I'm feeling sorry for myself, but I really don't think I'm alone in thinking this way.

Ultimately I find it really hard trying not to be Calvinistic in my outlooks towards dating men (and for you gay women out there, I'd probably be better off, but I'm simply not attracted to females, the same way you are not attracted to men). I really feel like I've tried, and I guess I'll keep trying, but to those of you who have read Mykel Board and have been convinced (as I was) that he was full of shit, read this one again and think about it.
Regards— LP in SF

Dear MRR,

Congrats on a great job with #61. A couple of

comments:

First, to Poly Vinyl - I really think you're being unfair. OK, so you've had some bad experiences, who hasn't? Can you really write off the entire male population? I'm not going to tell you not to be celibate, obviously that's up to you (hell, I'm celibate too, albeit not by choice!), I just think that you may be doing it for the wrong reasons, especially since you say you enjoy sex. Should I say that women are manipulative, sadistic, and generally full of shit? Because that's been my experience. The bottom line is that there are a lot of assholes of both genders, and you've got to keep looking for people who are compatible with yourself.

Second, why do women feel the need to clarify that they are not ugly before they make a point? Does a person's appearance make her (or his) statement any more or less valid?

Finally, about the "biological differences" between men and women. I remember this being referred to a couple of times in the issue. It is NOT a law of nature that men are bigger and stronger than women. The only reason this tends to be true is because females usually choose these kind of males for mating. The biological result of larger, stronger males is simply a matter of survival of the species, brought about by females. Similarly, the reason women tend to be smaller is because men usually choose more "dainty" females as mates. If females could learn to become attracted to wimpy, intelligent types (like myself) instead of Sylvester Stallone, and men could find themselves more attracted to, say, Mary Lou Retton than Tiffany, these so-called "natural differences" would disappear a few generations down the line. The only real natural differences are purely reproductive ones (e.g., women don't have dicks).

Anyway, great job again, especially Vicky Dancin' Crow's article. What was her source for the Louis XIV story? Yer buddy (and mine),

Tad Suburban Yawn zine/ 36 Claudet Way/ Eastchester, NY 10709

P.S. If anyone has written to me & not gotten a reply, please write again. I had some problems with the mail. Also, Susan from Suffern, Nicole, and Jen Z., please write or call. Thanks.

Thor Haldo and anyone else,

Thor, you don't want to reveal your sex and I don't wanna play games over what your letter implies when it's read to be by different sexes. But you were raped. I am a woman who has had emotional, physical and sexual abuse during my life. My physical and sexual assaulters were exclusively male but it's not uncommon for a woman to rape, break bones, yell...No doubt, there are more resources for a woman after a sexual assault than for a man after a sexual assault. Because a man in our society is supposed to be big and strong, if he's raped it's almost impossible to get help because men are supposed to be so strong we can't deal with them being victims.

I don't know if you read it, but in the women's issue (#61) is a three part discussion with a woman's group, a man's group and both groups. One of the questions was whether men or women are more violent. The men's group said men in general are socialized into it – it's not in the genes or anything men are born with. Well, think! If someone is abused but no one will listen and help them deal with it all their anger will compound until they have to take it out on someone and that will usually be themselves or someone weaker – someone helpless – and thus they become an abuser and the cycle continues. Well, most abusers were abused as children so you can see where our interest lies in getting these people help.

Another complaint throughout this issue is the separation between the sexes, something like a women's issue has. Well, this separation shouldn't be a habit but it can be good in small doses. I recently went to an all-women's conference for those that had been emotionally, physically and sexually abused as children. It stirred up a lot of feelings and a lot of anger came out. It was great to be able to express that since as early as day one we were told we didn't have feelings and nothing hurt. But had there been a man there those two days we probably would have jumped all over him. Not because of the conference – that was a good thing, to know you're not alone and people do care – but when you're abused you should feel angry and since most of our abusers were of the male persuasion our anger was directed towards them. That's not a way of life but something we needed to express and feel thoroughly so that we could deal with it and move forward. So you see, in some cases you need separation for short periods of time. It can be positive. Anyway, women came from hours and hours away just to go to this conference (it was sponsored by Foothill College and the Three Rivers Center and called "Moving Beyond Survival") and there were 400 plus of us there. To know all those people were abused was sad but to know they were somehow alive today, to stand in the middle of a crowd like that, it was incredible. Women in all stages of healing were there – from women still in abusive situations that were admitting the abuse for the first time, to multiple personalities that had been institutionalized for years and years and years to women who still cry and get the blues but have recreated their selves. And amongst all this, I wondered why there isn't anything like this for men? Although men are less likely to report or even admit their abuse, men are abused too. And if they can learn to deal with it hopefully they will stop abusing others.

So Thor, man or woman that you are, I think it's great that you are not denying the abuse but I hope you know that there is help out there – limited, but it is there and you have to get it if you want to heal. There are groups like Incest Survivors Anonymous, Alanon and abuse centers that can direct you towards something that will work for you. You'll probably come across a lot of badly trained professionals but you have to keep looking until you find someone who, if they've been abused they've completely dealt with it so you don't end up counseling them - never forget you are there to get help, not to give it - that's THEIR job!!! Take care of YOURSELF. If you or anyone would like to correspond on the subject, I can talk about the abuse or listen...survivors only...but let's get the communication going.

Also, I'll be in Paris this October for nine weeks so if anyone over there wants to have fun, hang out, see shows, whatever, write!

Monika/ 520 Gabilan St #8/ Los Altos, CA 94022

Dear MRR,

Lest readers be mislead on crucial matters by careless or non-existent research by Mykel Board (rare as that may be), I must point out that he was completely wrong in his discussion of the misleadingly named "piss hard-on" in issue #61.

In fact, a hard-on during sleep is usually produced whenever a male is dreaming; this has been well proven in countless experiments performed in sleep laboratories. The content of the dream does not seem to matter, curiously enough.

It is purely a coincidence that when a male wakes up he usually has to piss, and that guys frequently wake up directly from the dream state, and thus with a hard-on. Mykel should have known better, as he is an expert on erections.

Donny the Punk/ NY, NY

Dear Maximum R&R,

If one more letter gets printed about skinheads, let this be the one. I am a skinhead and in readers' letters to Max R&R, a lot of letters seem to be about skins. Yes I'm a racist and a belligerent nationalist, but your hatred of nationalists is very upsetting. I'd say most of your readers are politically bent towards the left and far left. Now I can see why you hate patriots.

The far left and far right have much in common, but for you self-claimed communists, etc it would not be funny if there was a communist/ socialist take-over in this country because they would take away all your freedoms and if you tried to complain, resist, etc you would be shot. It's no joke, and it's not right-wing paranoia, it's the truth.

I would also like to make some comments about your anti-KKK attitudes. The Klan also despises Jews. Jews, like it or not are an enemy. For such a small number of people, they have a corner (a big one) in the media. One thing punks do not like is the media, which they believe is mostly lies, biased reporting, etc. but almost every newspaper, magazine and t.v. station have a heavy jewish influence especially in ownership. We have been brainwashed for 43 years. Do you punks disagree with Israels policies against the Palestinians? Well they are doing the same thing that Hitler did to them.

In closing, I would like to say something about skinheads. We cannot be stopped! You do not know how to kill us, we'll always be around. The only thing that could kill us is ourselves.

You could cause dissention among the goons that think a flight jacket and a shaved head makes a skin, but the real skins will still be standing tall when the smoke clears.

Well, I hope that I opened up at least one persons eyes. Thank you Max R&R for your time. It takes class and guts to print this in your fanzine and I appreciate this. Although we have two different political outlooks, I know we'll stand tall, hand in hand in the end...

The best, Hughey The Skin.

P.S. For all of you who don't know, New Jersey has a good scene with many skins and punks, etc. My 2 week stay has been great so don't knock their scene until you experience it. It's a lot better than anything we have in Mississippi! Skinheads untie!

Dear Hughey

Do you know what it would be like if we had a communist or socialist government in the USA? Of course you don't. You don't even know the first thing about communism and socialism, which is that they are two very different things. There are countries in Europe where they've had socialist governments (elected) for years, and the people are every bit as free as they are in this country. More free if you count the fact that they don't have to worry about starving in the street or dying outside the door of a hospital because they don't have money to pay for medical care.

The corporations that run this country and most of the world love people like you. You're just raw material for their money and power machine. You'll do anything for them as long as they tell you it's "for America." You'll work for peanuts, live in shitholes, waste your life choked up with hate and fear, and when they don't need you anymore, they'll start a war and you'll go die with all the "patriotic" heroes. Want to know a good joke? They're telling the same things to the kids on the other side. And selling the guns and bombs and death to both sides. You think you're some kind of rebel? You're just the tiniest little pawn on a chessboard. They'll kill you and laugh all the way to the bank.

So before you go spouting any more propaganda (because that's exactly what it is), do yourself and all of us a favor and learn something about capitalism, socialism, and communism, and how our economic system works in this country, and where you fit into it. Don't waste your breath on meaningless slogans. "Skinheads can not be stopped"? Give me a break. We had skinheads in the 1930s, too, only then they were called nazi brownshirts. Know where they are now? All dead. And you will be too, some day. Let's hope by then you've gotten a little more meaning out of your life than you've managed to find so far. Lawrence

CHILLIN' MAX DUDES

Got a story out of my life that has a moral and is interesting theatre of the retarded cinema verete style. I've written some of my friends about it and here it is.

I went to the Democratic Caucuses and got elected to be a delegate for the county convention; now I'm going as a Beaufort County delegate to the State convention and I got my name on the ballot to be a national delegate. My candidate: the Rev. Jackson. There is an amusing story behind my rise from confirmed Anarchist to Democratic party weasel and power broker to the stars.

Well, It's caucus time in South Carolina. I decided to vote Democratic this year seeing no real difference in the harm any of the Republicans candidates would cause if elected. Now as I have said I am an Anarchist , or a libertarian with Anarchic tendencies. Why participate in government. Well, if the results of these media farces is going to be enforced on me with the mailed fist of the police state I feel I should try to change it in my favor if possible or at least make a STATEMENT. I once voted for Ed Clark for President. He came in third. But , third out of all the people in the United States isn't bad. Its better than I did myself when I wrote my own name in for U.S. Senate. I thought to myself "well ,who better than me". I am digressing I will get back to the point.

It's this spirit of Statement which got me out on a Saturday to go and cast my one (lone?) protest vote for the only candidate in the election who isn't sold, bought and paid for by the traditional ruling corporations and interests. As you might know Hilton Head Island is not quite the Renaissance center of culture in America. A closer metaphor would be a stinking sucking slime pit of regressive middle class hedonistic fantasy acted out on a crudely painted stage by the hordes of the living dead. Not the place that would be a hot bed of support for Radical or even Progressive government, no, the place where the last of the Conservative Democrats are en-

tombed before death, yes.

I got up at the crack of noon Saturday to make sure I had plenty of time to lay around before the caucus at three o'clock (It's important to schedule these things). I got on my Dead Kennedy "Too Drunk to Fuck" t-shirt and every Dead Kennedy button I owned (it was, after all, the Democratic caucus). Then I put on my favorite leather. So accoutered, I was properly mentally prepared to go cast my protest vote for Rev Jackson at the Prince Albert Gore for Christian Military Governor of the United States Pep Rally I had expected to attend. I arrived a few minutes early at the polling place. It was at the Sea Pines Conference Center which is in the same complex with the clubhouse to the main golf courses in Sea Pines Plantation (read this as Sea Pines "Plantation" Commercial subdivision guarded and secure preserve of the Upper Middle Class retiree, play ground of the Corporate Leisure Class, servant entry round back). I picked my way through the small throng of plaid slaxed pot bellies, getting from them the stare which usually denotes an indecision in the user as to which is the safest course of action, to remain still and not attract attention, or to flee with all possible speed. I was indeed a passing blight on their golf filled mental fantasy land.

Having arrived I scanned the scene. Yes, this is the right place. Nobody home? Well, I did see someone. A party official who assured me that I was indeed at the right place at the right time. I remembered the last time I was here voting . There were blue hairs (the natural type) up to your armpits. Great for Stage diving, I thought at the time, but no mood music or suitable launch platform. At any time I was expecting a clown car to pull up and full the ample but empty room with Retiree clowns. So I sat and quitely chatted with this old Democrat who claimed to remember when Wilson was president (no shit). I told him I thought that Dead Presidents determined direction of the country more than live ones. He thought I was making a historic point. Then a thought occurred to me. We had had a Republican Primary in this here state just last week. It got a lot more publicity than the caucus. Anyone who voted in the Republican Primary was not eligible to participate in the Democratic Caucus. These retirees who live here aren't Democrats they are Republicans!!! Of course, that would explain it. Also any Democrats living here would have trouble remembering it was lunch time much less Democratic Caucus time. I sat in the ample but empty room waiting. One by one the participants wandered in looking like the scattered camp followers of some defeated army. All told there were nine of us in one entire voting precinct, nine, nine.

I sat there looking over my other "Democratic" comrades. I pictured myself watching the election returns on TV. I thought Hilton Head Precinct 14: Gore 45%, Dukakis 22%, Jackson 11%, and 11% undecided. I heard myself saying "11% Jackson, that's me". Then my thoughts turned to my fictional undecided voter. Somehow this made no sense to me. If I was undecided on who the nominee should be I could stay home. Why would some one come all the way to a caucus on a Saturday, spend the two hours time and not have an opinio? I scanned the area for a possible live representation to my fictional undecided voter . There she was. I saw a 80ish looking woman napping on the shoulder of her husband who had evidently dragged her out to the event. I imagined a role call vote getting to her. She would be awoken rudely by the question " Who do you want for president?". To this she would respond still half asleep, "President.....want.....me..... oh? I don't know. 11% undecided, I saw my self again watching the returns from the 14th Precinct. I would shout 11% undecided I know her. This day dreaming was brought to a sudden end by a bit of unexpected overheard conversation.

I heard, "I may be the only one ...." . Then the response, "Who did you think I was talking about?" The conversation was being held between a retiree from hell and a friend of mine from High School who was now working for the local paper as a writer. It seems that the circle of enlightened people included more people than myself. I looked at the old woman, thought of the strange bedfellows clause to political social contract, and contemplated the virtues of political celibacy once more, to myself. There were five of the nine which had come out to this caucus to represent over 1000 people in the Democratic party. Five of these people had come for Jackson. After caucus discussion we had convinced two of the other people to vote for Jackson because of their stated wish to have him as a vice-president (something I don't support). The party Weasel that was running the show wanted us to send our delegates to the County convention undecided. I told him straight out what I thought of coming to this caucus to subjugate my vote to someone else at a higher level. I made a good case for sending all of the delegates for Jackson to show party unity (Ha.). The outcome was two delegates for Jackson, one undecided. I can say without much uncertainty that if all of the voters in this district were voting the results might have varied a bit. Then surprise of all surprises I was elected as one of the two Jackson delegates to the county convention.

At this time my stratagem changed. Going to the county convention gave me the idea that I might be able to go on to Atlanta. I imagined that I might be able to get on national T.V. and give a few of my views about free speech to a slumbering national T.V. audience. This has great importance to me for two reasons. One it has been proven historically that the force of ideas is a more potent force than any government policy. Secondly, my art deals in large part with T.V. , the images on it , and their effect on the uncritical audience the television preys (prays) on. A real self portrait of myself on a news program would be a personal coup. I decided to dig out some clothes my mother had given me in the vain hope I would run out of all other clothes and wear them. Mindfull of all enterprises which demand new clothes I balked but in the end I went. Camouflage is helpful when your enemies will destroy you if they recognize you .

Not only went but met a lot of powerful political people in the county . These people, I found out, were a lot more involved in my life than I had imagined. Some of them were very intelligent and aware people. Others, well, my clothes still bear the stench. I made a lot of new friends in the Jackson camp. I must have done something to impress them because I got the young White male slot in the Jackson Delegation to my state convention.

The State convention was political hard ball and I was there. I observed the stinking gut of the political system in which the food of the voters digested into energy (afterwards becoming a stinking turd). I really had little chance to become a National Delegate. It was like sitting in on a strange new card game with a pocket full of money and being "taught" the rules. By the time you know the rules the money is gone. I ran and ran well getting fifth in a ballot of 27 names. But , in the money was first and second place. One of my new friends told me that if in four years I was back and worked for the Party, the Party people would more than likely support me for an alternate spot in the National convention.

That is the story now of my political fortunes. Right now several thoughts occur to me. I had to compromise two of my principals in order to get involved. One, anarchists joining (in effect) a government. Two, an atheist voting for a preacher. Not good, but I could do worse in one visit to McDonalds. Another thought is, if I were to weasel my way into political office would I still remember why I started or would I become a person I would now hate? I could feel Huxley's herd poison coursing around me and being absorbed through my skin. Could I resist conformity. But, one thing if you don't use the government for your ends it will be used against you. The way the political system works here if you're in early and know the rules your power is multiplied 1000 fold. If nothing else you can cause government inaction (which is the ultimate anarchist aim).

Abattoir Productions is a lot like Punk Rock now. It's not dead. But it was coughing up blood this morning. We have no shows planned in the future but we have some vague long range plans to start an all-ages club run as a crash house and a music store coop. I've been giving all of the bands that write or call me the addresses of all of the area promoters. I suppose that makes me useful in some small way. The fanzine has been canceled until I take my architect's licence exam. There are a lot of people interested in it but there is very little going on to report on. I've got a one man show of my art in December.
Scott Corkern/Abattoir Productions/ Box 5340/ Hilton Head Is, SC 29938.

Dear Readers,

We are all guinea pigs in a giant experiment involving pesticides, herbicides, radiation fallout, and industrial toxins. We all experience some exposure without our knowledge or permission; some of us experience health problems as a result, and some die prematurely. Our government is not a reliable protector and is often suspected of collusion with producers of these poisons. Unfortunately, most universities are also suspected of accepting (and coming to depend on) grants from industries that generate pollutants.

We all deserve a clean environment: we the public must develop our own pollution measurement laboratory, to get the necessary information prompt and free of political bias. Mendocino Environmental Research Laboratory (MERL) will be such a facility. We propose a modern scientific laboratory, located in Mendocino, to assist the public and its environmental organizations with accurate, reliable and timely data. Eventually MERL will be able to offer a consulting service to industry and business to develop pollution free processes.

MERL is a non-profit, public interest, tax exempt organization. Many local scientifically trained people have agreed to assist in establishing the lab. We need the support of everyone. Won't you join us?
MERL/ PO Box 182/ Mendocino CA 95460

Dear MRR,

From 1976 onwards the Clash were one of the first groups to politicise punk. In 1978 Joe Strummer and Co were helping Rock Against Racism at a time when racism was becoming fashionable amongst the young and helped turn the tide and make racism unpopular with the younger generation.

Ten years later in Thatcher's Britain the poor are being attacked more savagely than at any time since World War II. It has now become perfectly acceptable to steal from the poor and give to the rich. The Tories have quite openly and even proudly declared war on the (non rich) people of Britain. Joe Strummer could so easily be living the comfortable life of a rock star, but he is again putting his ideals into practice for Rock Against The Rich.

Of course, anyone can be cynical and dismiss it all as opportunistic wagon-jumping - but take a look around. What are most "punks" doing? The more "active" ones are all arguing about Conflict. A sizeable number are doing nothing but listening to ripoff megabuck metal groups - which has got about as much to do with punk as heavy metal. And of course, many are doing sod all.

I for one am glad that after all these years at least one person has kept the faith and despite past mistakes (CBS etc) is doing something worthwhile in these days of "get rich quick" thinking. Furthermore, with all the reactionary conservative thrash music about it's also worth remembering that this is one of the men who gave us one of the most inventive and varied "punk" records ever with Combat Rock.

Congratulations Joe! — Rob

MRR:

I only recently acquired a copy of your zine with the help of someone in England, presumably you have received some kind of response from RSA before since you display mail order prices. I run a 'zine in S.A. but the amount of info I am exposed to is horrific and therefore I'd appreciate any help anyone can give me, musical, political, social, et. al. To those who oppose writing to me because it is offensive to their political ideologies to correspond with a South African, I urge you to consider the very alarming fact that not all of us are fascist, fuckheaded nazist apartheid ridden arseholes, I just happen to be one of these humane species of S.African. I also plan to wander around Europe at the end of the year and would appreciate any necessary or even unnecessary information or accomodation etc etc from the point of view of someone who's into the alternative/ underground scene. In fact I'd appreciate any information on anything relevant. Especially from Holland, W.Germany, France, U.K.
Rochelle/ 176 Chase Valley Road/ Pietermaritzburg/ Natal, 3201/ Republic of South Africa

To whom it may concern,

Hello, my name is Jen and I run Grievance Tapes here in sunny Southern California. But lately things haven't been so sunny, I'm talking about the availability of some good tapes. This is why BBP Records And Cassettes and Grievance Tapes have joined forces to create Kentucky Fried Royalty. BBP is the major distribution base in England.

With our combined forces and your help, KFR U.K. and U.S.A. are offering an alternative method to obtaining cassettes internationally. KFR U.K. offers European and neighboring individuals the chance to obtain a North American band's tape for a European price. Likewise, KFR U.S.A. offers North Americans the chance to obtain a European or neighboring countries band cassette at an American price.

KFR is run upon anarchist principles (among other things, this means non-profit). With many other individuals working together on two continents contributing their ideas and beliefs we hope to bring all countries and their bands closer together. With your support I'm sure we can make this merger a great success.

If you want your band to be distributed and heard world-wide, send a good copy off of your master demo (first generation preferred) to KFR U.K. and one to KFR U.S.A. Be sure to include tape cover, band info., and anything else you can think of that might help us out.

What this means is that if you are sending in a taoe to MRR or any other zine, instead of putting your address down put down KFR's and let us do the work for you on an international level. When you do this please don't forget to send us what we need.

On another note, to individuals interested in what KFR has to offer musically already write to us and request our catalouge. In North America send S.A.S.E. to KFR U.S.A. and if you live in Europe, or anywhere else for that matter, send an S.A.E. and a couple of I.R.C.'s to K.F.R. U.K.

Attention: To all bands with vinyl that's known quite well, send us a good copy of a live performance for our live tape distribution library. KFR's international long term goal is to bring the alternative/underground world of music a hell of a lot closer and cheaper too.

Special thanks to John Autonomy of Troubled Times radio for all his briliant ideas and support. We love you. No thanks to Steve of Endangered Musik U.K. for being a pretentious bastard. In Solidarity, Jen for KFR U.S.A.

KFR U.S.A./ PO Box 2123/ Van Nuys/ CA 91404/ USA.
KFR U.K./ So Grange Dr/ Swindon, Wiltshire/ SN3-41D/ UK.

Howdy folks,

A friend of mine recently came up with the idea of doing a compilation tape of all female bands. We already have a few bands who are interested in the project but are looking for more.

The tape will include an information booklet with each band getting a couple of pages to fill up with lyrics, band info, essays, silly drawings, or whatever. It will be sold at cost and if by any chance there is any money left over through miscalculation on our part it will go to the No More Censorship Defense Fund. All styles of music are welcome (polka, hardcore, folk, metal, industrial, rock'n'roll—we just don't care). So, if you're interested, send us a tape, information, and any ideas you might have regarding this project. Oh...here's the address:
Jeff Gilleland/ 728 W. Fremont/ Sunnyvale CA 94087

Dear MRR,

I am currently working on my new fanzine, Earth A.D., I used to do some of the artwork & writing for Beast 666. Anyone remember that?

I'll get straight to the point. I need people to send me their artwork, articles, and suggestions for my zine. Entries should be politically oriented. If your entry is chosen, you will be given a Free issue of the mag in which your entry will be appearing. Wow!! What more can you ask for? Postage? You'll get that too.

We welcome any band to send us their demo tapes for review. If the tape is not for sale, we will judge the band itself. If it is for sale, we'll judge the tape itself. Do not send us an original copy, 'cause we won't return them. If you're a company and would like to send us some albums to review, we'd love that, but remember that we are a very low budget zine, for the moment at least, and distribution will be limited. So we can't guarantee it will do miracles for your business.

Our zine deals mainly with punk music and the more or less pessimistic views on the government associated with this "class".

The mag is type written, but photo copied, (good chance we get it "profesionaly" copied if it sells well enough. Every zines dream!). Thanx. Love, Peace and Total Chaos.
Earth A.D. c/o Igor Paratte/ Acadia University/ Wolfville NS/ Canada/ B0P-IX0

Hey MRR,

All I want to know is what the fuck is happening to the scene I once believed in? My name is Scoop, I'm 21 years old and have been a punk for the most part of my life. Although for the past couple of years I haven't been going to many shows or getting out to check things out much, I still try to keep up with things, mostly through your zine. I work a lot and I am trying to save up enough money to go to England.

Well last month I found myself with about a week off and a little extra cash in my pocket, so I decided to take a trip south to check out the scene down there. I ended up in Myrtle Beach, SC, I had heard about a show there and went there pretty much optimistic about having a good time. Unfortunately, what I found was the worst group of close-minded, self-centered assholes I ever had to deal with. I couldn't believe what I was experiencing. If punks are looking for unity, they sure have a pretty fucked-up way of showing it.

When I walked into the club it looked more like a high school dance than a punk show. There were individual groups of punks (and I use the term "punk" loosely) in little clique-like circles talking amongst themselves. They wouldn't even look at anyone else but those in their circle. Talk about being stuck-up, I tried to talk to this one group and they ignored me as though I had the plague or something. I don't know what the problem was, but I could remember a few years back when punks stuck together as friends, helping each other, not competing, as it seemed these people were doing.

I thought maybe once the show actually began it would change, but actually it got much worse. There were a group of skins who thought they owned the place that made the show a miserable outing. If any of you Myrtle Beach skins are reading this (if you even know how to read) I think you should re-evaluate what you stand for and make some drastic changes because at the rate you're going I give your scene about 6 months before it's fucking history.

When the show finally ended I couldn't wait to get the fuck out of there. I may seem a little prejudice because I am condemning the punk scene for one area of the country whose ideals are basically fucked. I hope that this is not where the future of punk is heading. I will probably always be a punk, but to me, punks are more like a religion, the Myrtle Beach scene acted as though it's a fucking social club. Jello must have been in South Carolina when he wrote "Chickenshit Conformist."
Scoop O'Malley/ 76 LaBelle/ Youngstown OH 44507

P.S. I know there still are a good many cool scenes out there so you true punks are responsible for weeding out the fucking assholes who are giving the rest of us a bad name.

Editor,

Several months ago I had an open letter printed in MRR 59 which challenged people to tell me what they felt were the goals of hardcore. I received many letters, and as I promised, I would now like to share the results.

I heard from a wide range of people in the scene, but the majority of people who answered me were skinheads, and surprise — not one nazi in the bunch, no matter how much Oprah would like us to believe that nazi skins run the hardcore scene. It also seems that, far from being extinct, the straightedge movement is very much alive and continues to instill pride in its proponents. On the whole the people who wrote to me showed an incredible amount of insight. As a representatives of the hardcore scene, they show that hardcore fans continue to care about the world they live in and continue to push for change. Most are very concerned with the fragmentation of the scene. As one writer remarked, the scene has become a microcosm of the outside world, complete with labels and prejudices and hatreds.

How would we run the country if we were in power? Well, there were many different ideas and opinions expressed about this in the letters I received. While many writers followed hardcore tradition and pushed for anarchy, most qualified it in some way, and a good number expressed a desire to have a more pure form of democracy. Some of those who argued for anarchy felt that it was our duty to prepare America for it, while others felt that we need anarchy now. Those who wished for continued democracy felt that the public should vote directly for the president and also on government decisions, like we do in referendums. In this way we could hopefully eliminate covert actions by our government. In a time when the constitution just had a big birthday bash, it ought to be easy to get our hands on research done about the effectiveness of our present democratic system and changes that have been proposed. As we all know, the senate and congress were formed to equal out the influence any one group had on the government. We need to know if this actually improved the democratic system, or hurt it. Who out there is ready to find out for us about this? How would direct voting shift the balance of power in America?

Several people hope that in the future the hardcore movement will have its own political party. Jello Biafra and Jesse Jackson both had support from hardcore fans for running for the presidency. As for political parties, themselves: they are seen as a big part of the problem with our political system. They basically control the candidacies. The Democratic and Republican parties are really the only ones which have enough money and contacts to promote candidates. The American public is thus left with a choice of candidates which often involves simply a choice of which one will do the less evil rather than the more good. We need a wider variety of parties or we need to do away with political parties. Perhaps we could limit the expenditures of parties for promoting their candidates, so that everyone would truly have an equal opportunity to run. If candidates couldn't spend as much money on T.V. coverage, maybe they would depend more on making their ideas and opinions known to the public. If people actually voted on candidates' ideas and policies, democracy would become that much more pure without even changing the system.

People who wrote me also felt that big business needs to be regulated and taxed more. In fact, the tax system needs to be revamped, placing more of the burden on big business. Many felt that our country is spending its money in the wrong places. We need to get out of our foreign entanglements and we need to stop spending so much on nuclear weapons and defense.

It is obvious that many Americans are in trouble, and money used for the construction of machines that kill would be better spent to preserve life. We need to combat poverty and help people build themselves better lives. Many people who wrote me understand well the need for a better education system in our country. Too many of our problems and too much of our hatred stems from ignorance and fear of new ideas. Racism has no place in a country composed of immigrants, and sexism, which is one of the most widespread forms of oppression, is obsolete. To combat the injustices committed in our society some writers proposed a stricter punishment system. They felt that too many criminals slip through the present system: if punishments were harsher, people would be less likely to commit crimes.

It has been proposed recently (and actually many times in the past) that drugs should be legalized in order to cut down on drug-related crime. Legalizing drugs would cause the price to plummet and would topple the influence of pushers and gangs, not to mention bankrupt a couple of South American countries. Anyone care to voice his opinion on this?

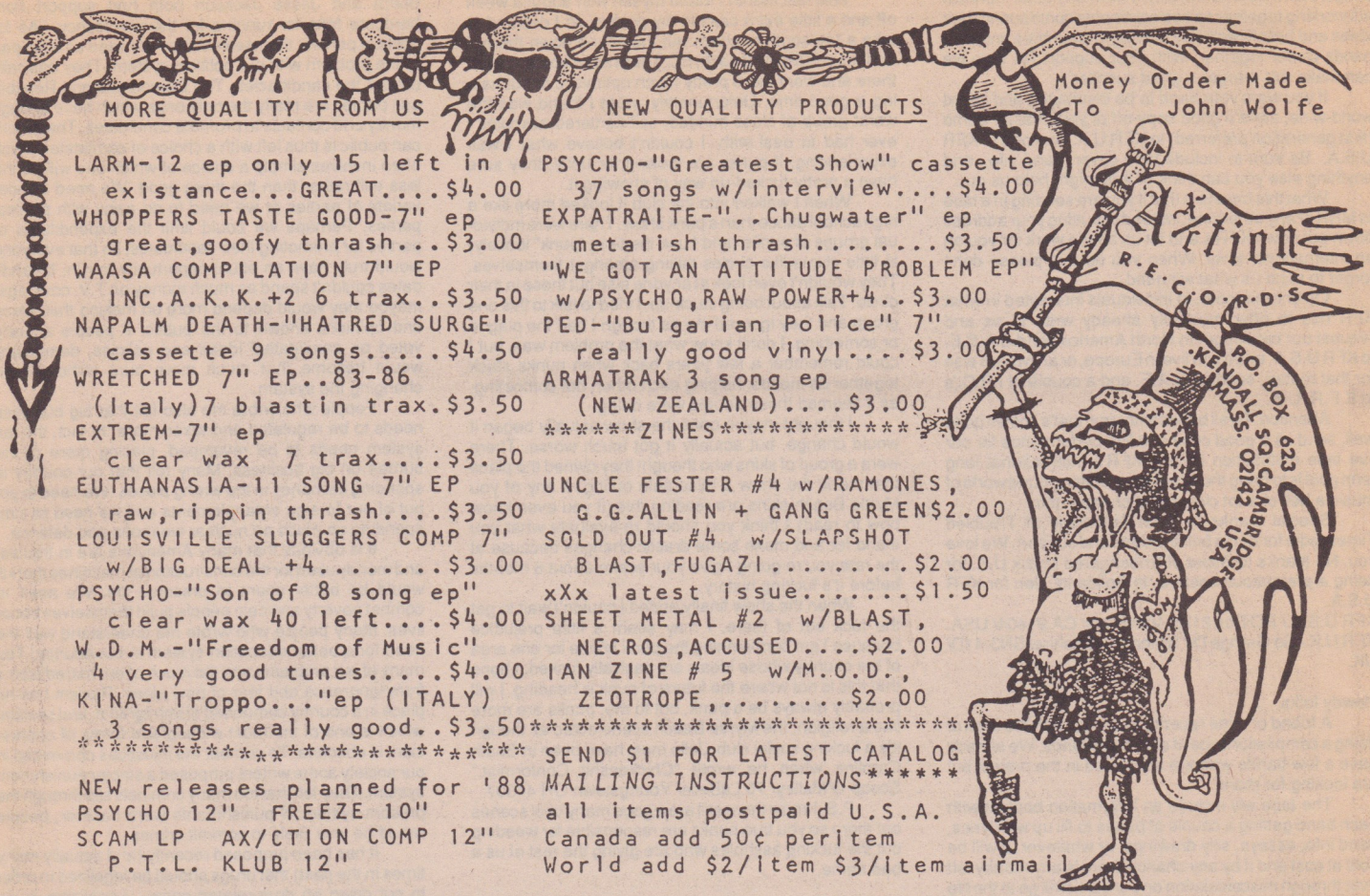
Other ideas expressed in the letters I received included the need for pollution control, an end to vivisection, and less emphasis on the importance of possessions and money. Some writers felt that the hardcore scene would only work if we all converted to Orthodox Christianity, while others argued that we should keep as far away as possible from organized religion. All in all, those people who wrote me formed a pretty moral group and it struck me as funny that the rest of the world is convinced that we're all violent, racist drug addicts. A society run by us wouldn't be so bad; our ideas are healthy and our intentions are good. Unfortunately, many of us have been deprived of the education we deserve. It is sad to see people with so many good ideas struggling to express them in an understandable way. It almost seems like our government is denying us better systems of education in order to keep us weak and uninformed.

The people who wrote me called first and foremost for unity; we are one of the most fragmented groups to ever claim one name. We have a lot to learn, but the next generation does belong to us.

This summary of ideas has, of course, been limited by the number of people I've had contact with and, somewhat, by my own inclinations and prejudices. The people who wrote me are eager to get in touch with others and I am always ready to hear another person's views, so please do write to me with any comments, observations or ideas you might have. My address is:
Jennifer Van Avery/ 2013 Salem Rd./ Schenectady, NY 12309

P.S Try to keep the envelopes clean, please: I'm home for the summer...

Dear Readers,
Walter Glaser had a bad month. First he had a kinda reverse heart attack where his heart sped up to 240 beats a minute and required electric shock to get back to normal. Then his dad sorta died. We at MRR all hope to see the guy back & well soon.



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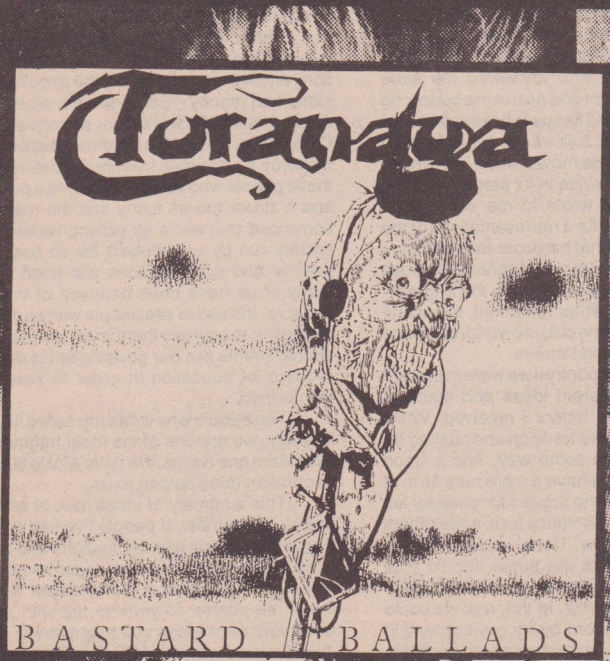

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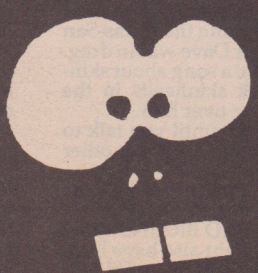

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COLUMNS

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I knew it would be like teaching calculus to the retard class, but I decided to experiment anyway. I still haven't got much of a reaction, but I'll tell you what I did. My last column used a writing technique called "cut-up." It was invented by this guy named Brion Gysin and made famous by another guy named William Burroughs. It works something like splices in a movie. You take pieces from one part of the story and cut them up and match them (generally at random) with pieces from another part of the story. The idea is to see how chance creates new images. It's also a way of folding time. You can have the past, present and future all run into each other. You probably thought it was a mistake. Maybe it was.

Now, on to other things. Since it is often the case that shorter is better, this column will have that quality. You already know that New York is the greatest, most exciting city in the world. Not even Bob Z (or whoever did the NYC report) could cover everything. New York is so exhilarating that I often wonder how people can live anywhere else. I mean, what do you guys do when it's 11:30 at night and you want to buy a record? How can you stand it?

CBs Saturday matinees have been constantly A-number-one shows with Z-number-zero audiences. Other great shows, like HONOR ROLE, also seem to suffer from audience paucity. Last week, pure scum ruled with, THE SLUGLORDS, THE SHAVED PIGS and ROADKILL.

Chris, the latter band's singer, looks like a heterosexual Joan Jet. Kind of makes it hard to sit down. . . kind of makes it hard, period. In other news, our old buddies LETCH PATROL got their own show cancelled at The Limelight.

The Limelight is a nasty yupscale disco in an old church. They have a tough, over 21 only policy. Sometimes they won't let you in if you have holes in your sneakers or if you're fat. The bands never get paid. The sound system bites. They treat all the non-polyester folks who don't buy their dates $5 beers like cum scraped from a peep show floor. Among the bands who've played at this wondrous venue, are THE FALSE PROPHETS and A.P.P.L.E.

Somehow, the Letch boys weasled a show from the yups. Suddenly it was cancelled. There are conflicting stories as to why. The one I like best is that Harris, the derelict singer, stormed into the place demanding more money. Then came a series of harassing phone calls and visits by the same bearded bumgod. More demands: more free passes, free drinks. "the big stage," and other benefits. The camel's back breaker was the request for a "complete deli platter." The booking lady shrieked in horror and bade them all never again to darken her alter. Yet, like a bad case of athletes foot, Letch Patrol came back. They did a substitute show on Houston street, near The Bowery. More fitting than a church for these boys.

Also popping here in the city that never sleeps, was MDC live at Tin Pan Alley. It was hot and crowded. THE BLACK ORCHIDS, a great scumgroup opened for them. Then a feminist poet talked about how she didn't like her father very much. Finally came the Texas-San Fran politicos. Singer Dave was in drag. He tried to introduce a song about skinheads. Some black skinheads in the crowd kept shouting over him.

"Don't put us down until you talk to us." they said. There was some other stuff I didn't hear.

Dave seemed a bit surprised at the racial mix of the New York skinheads. If he had been at the BAD BRAINS show a week earlier, he might also have been surprised to see leaflets from SHARP (Skinheads Against Racial Prejudice). He wouldn't have been surprised at the violence, though— unless he knew where it came from. Here's what happened.

A car quietly creeps up around the corner from The Ritz, where THE BAD BRAINS are playing. Six tough guys get out. It's like a scene from "The Untouchables." They wade into the middle of the crowd, standing out like Aunt Jemima at a klan rally. A big dark suited man grabs a young looking skinhead. The other cigar smokers surround the two of them. Someone from the crowd pushes through and pulls the kid free. The FBI-looking guys grab him back. It's a moment of human tug-o-war. The bad guys win and hustle the boy toward the big black car. A crowd of skins follows, trying, unsuccessfully to pull the kid away from the adults.

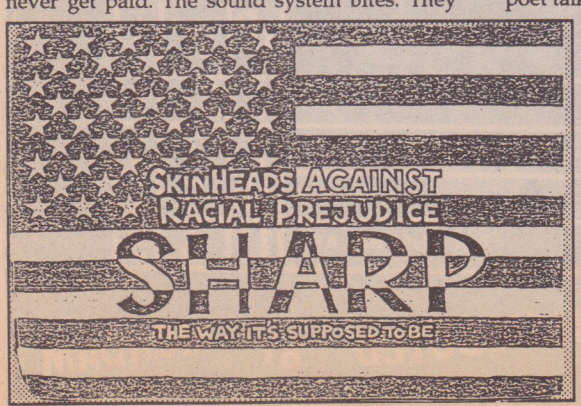
The middle aged tough guys stuff the lone skin into their car and try to leave. The shaved headed crowd stands by their bro. They surround the car. Blacks and whites, bigs and littles, smash in the windows, the windshield, the headlights, everything they can smash. The car pushes forward, threatening to run over any bald head that stands in its way. Still they fight. The car finally scrapes away the last fighter and speeds off into the night. Yes, they took their quarry, but the fight was hard.

A week or so before that, my pal Mark brings this kid to my door. "He just escaped from a concentration camp," Mark tells me. "his folks put him in there."

The kid's name is Mike. Still rubbing his freshly shaven head, he tells me that he's seventeen and his parents sent him to this "rehab center" two and a half years ago. He speaks like a speed freak, non-stop, so filled with stories that they pile one on top of the other spilling out in a word jumble.

"They jump on you and beat you if you don't do everything they say." He tells me. "For the first months, they don't let go of you. They follow you around everywhere, holding on to your belt loops. Even when I went to visit my parents, they sent somebody with me to hold on to my belt loop."

Suddenly a strange look of lust crossed his face. "You got any pornography?" he asked. "I haven't seen a girl in that whole time! More than two years! We have to tell them whenever we jerk off. They made fun of us."



I gave him my best double insertion stuff and he went off to the bathroom. In twenty minutes or so he came out with a satisfied look on his face. He started talking again.

One horror story followed another. He was beaten, humiliated, forced to sit alone in a corner for hours on end. I asked him about the drugs that got him committed in the first place. After all, he was only 14 then. Maybe his parents were desperate to keep him from turning into a junkie.

"Drugs?" he asked. "What drugs? I'm straight edge. I've always been like that. I don't need drugs. I never even need beer. I got sent there for being a skinhead. That's it. My father is Irish. He got beat up by some skinheads in Ireland once. That's what did it."

"You mean you're being rehabilitated from a haircut?" I asked.

He nodded.

Mike wanted to move in with me. I told him I felt sorry for him, but that I was not willing to take the risk of harboring a runaway minor. He was disappointed, but understood. I saw him the next day. He told me he met Raybies from WARZONE. Ray helped him find some fellow skins who in turn helped him find a place to stay and a group to be part of. They had more courage than I did.

That was the last I heard from Mike, until that day at THE BAD BRAINS show where his parents' goons came and got him. I was in awe at the willingness of his new pals to fight for an almost stranger who had befriended them. I wondered how many peace punks would've done the same.

Okay, that's my story, draw what moral you want. That's all I've got to say right now except. . . Here's the results of the crossword puzzle. One person, Mark Hale got it right, but I lost his address. If he sends it to me. I'll send him his prize.

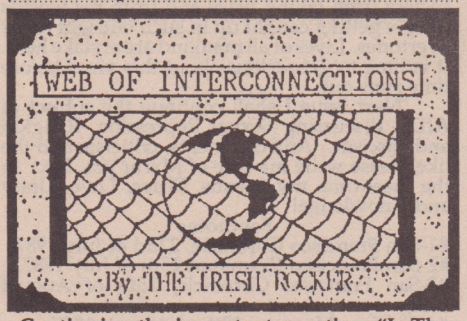
Hi folks, sorry for the long absence but as usual the all consuming force that is school, has again taken its toll. However, since school is now out, I have left town and am currently on vacation in lovely Atwater, a booming metropolis in Central California. This month's subject is women who wear their lingerie on the outside of their clothes. You would think that after the "By Women For Everyone" issue people would realize that women are a constructive force to be dealt with. However it still remains a fact that there are many women who set our achievments back fifty years. We've all seen them, you've all seen them at clubs, their garters go below their miniskirt and their bras replace t-shirts. Maybe I have this strange warped view of fashion, but my view of underwear is something to prevent pantylines and keep my tits from sagging. It would be a wrong occurance for me to judge people, especially women, on the matter of their dress if at the same time they would make some other contribution to the scene either musical or literary. But in many instances such is not the case.

It's not a new thing that women have been a target of misogynous rock lyrics or advertisements, but how do you expect this to change if the manner of your attire reinforces the stereotype. I hope I am not coming across as a puritan, but I would like people to notice me based on my intelect rather than the ostentatiousness of my external underwear, besides it gets awfully cold during a lot of times of the year.

Lingerie fever is definately a phenomena of larger cities, because it doesn't exist here in lovely Atwater, California. But then again, Atwater isn't a model for American pop culture because it does suffer horribly from a typical small town mentality.

I was recently at an L.A. Guns gig at the Palace, and they dedicated a song to "fucking." As they began about a dozen women scantily clad in their sheer (and I really mean sheer) lace boustiers began bouncing up and down, singing along, and trying to touch the legs of the guitar player. Basically I equate this to a feding frenzy of bitches in heat. There is more of a dimension to women than sexuality and I am appalled that these women reacted so blindly to such blatant exploitation. I know I am not alone in my point of view because at school at least 5 of my friends brought up the subject independently and mirrored my views without me saying a word. Perhaps, more of you feel the same way or differently I am dying to know so please write the Maximum Rock and Roll P.O. Box and share your views.

By the way, in case you are wondering what I am doing in the middle of the state, I'm just relaxing.



Continuing the important question, "Is The Controversial Killer AIDS a Weapon of War?"

The following telephone interview was aired on KPFA, 94.1 FM, a Pacifica station located in Berkeley, California on the 16th of December, 1984. The interview is with Doctor Wilbert Jordon, Director of Graduate Medical Education at the Martin Luther King Hospital in Los Angeles. He is a specialist in the field of infectious diseases. This portion is a continuation of the same interview which has appeared in this column in issue number 60 and 62. What Dr. Wilbert Jordon has discussed throughout this interview has been extremely vital in understanding the serious question I and many other people are asking about the AIDS virus.

KPFA: That's interesting because I think the Doctors around here are talking about AIDS as being a social phenomenon versus a disease phenomenon. When you talk about...

Dr: Well you know when you said social, the only thing homosexuals today, they are not doing anything they weren't doing in the times of Rome. The human body hasn't changed. They are still the same anatomy. Nothing is new. There are maybe one or two that are new. The new things are basically the cosmetic one uses, that is new. The sex acts are new. Men do one particular sex act that is strictly a male act. That you don't find woman and woman doing or men and woman doing. And from my reading I haven't heard of it being that long. That's the only new sex act that involves using the fist. But other than that certainly sex acts per se are nothing new. We've been doing it all along. So it can't just be the sex act, it can't be promiscuity. You've had promiscuous homosexuals for years. There's nothing new. In S.F. and Little Rock and Oklahoma city you've had promiscuity for years in terms of one individual being promiscuous, in terms of all individuals being promiscuous. Gay bath houses aren't new--you've had those for years, at least twenty years. You've had bath houses, so that's nothing new. When Lost fever, in 1972-73, became known in Africa, before the first case got out, we knew about it. We put quarantine stations and all our major ports on alert. We checked everyone. Smallpox - If someone got a fever on a plane from any country who had smallpox -- we knew about it! We knew how many cases of smallpox existed in the deepest parts of Ethiopia and India. Marberg virus, we knew! We caught it! Now I'm expected to believe that this virus which is so much deadlier-which wipes you out, in America, where there are among the healthiest persons in this world--I am now expected to believe it has been in existence in Haiti, which is the poorest country in this hemisphere, where the average person is malnourished already, where the average immune system is already compromised. If AIDS began in Haiti, Haiti wouldn't have any people. If AIDS began in Haiti, why don't we see it in the Dominican Republic? Which is on the same island? It makes no sense!

KPFA: It seems to me you're building up to say something? From what you're saying, it seems to me that there is some type of testing going on. Maybe I'm at liberty to say that but..What do you think, actually why are these certain populations getting it?

Dr: I don't think I want to say "why?" I think we need to ask ourselves "why" and look, pick up any book and look at any other disease and you would see that it is extremely difficult for any disease-Hepatitis B which we theorized as being transmitted the same way, has not stayed strictly in the gay male community in three cities. I am really suggesting that we start asking ourselves what part, (of the world) do we continue to look outside these shores for the origin of this disease and why does it tend to stay in three metropolitan areas when there are many other cities in this country that have very large gay populations. This is not the first time we've had some kind of "germ warfare." I mean San Francisco subways were sprayed with seratia bacteria as you know. We did treat Black soldiers with syphilis and then treated them. There have been other kinds of experiments. Whether this is one of them I don't know. But I think one has to look at something from these shores. At least entertain that idea to see if in fact it is not that. Whether than trying to assume it comes from an underdeveloped country. If you've seen patients with the disease, it is devastating. If this disease began in any underdeveloped country, there is no way in this world it could have begun there and us not know about it before it got here. Of all diseases, this, we even knew about guniera in the Philippines and it has not killed anyone. How in the world could you have a disease like this, which has at this point a 50 percent mortality in two years? This is the most deadly disease we've had created that we've known about in our lifetime. How they could have possibly had it in an underdeveloped country, where the average person is malnourished, already susceptible and not see any cases until you had over 500 in the U.S.? And then you go back actively and find it in Zaire?

In summarization of the interview, it has been made clear by Dr. Wilbert Jordon that the AIDS origin can not be clearly defined as coming from Haiti, Africa or any other underdeveloped country. To reiterate, Dr. Jordon in his own words, "we should be looking at the laboratories of the United States as to the question of where the origin of AIDS comes from. The strange pattern the AIDS virus has followed, for instance, only becoming apparent in certain groups of the world's population as well as being infectious in certain cities, rather than other perfectly "subtle" cities that habitat the same groups of people is an important mystery. One that baffles Dr. Wilbert Jordon. It is possible that a disease similar to AIDS has been in existence in some form but became the AIDS virus after genetic manipulation. Lastly, it is very clear that AIDS is indeed the one virus that continues to baffle the medical community, like no other virus has. It is obvious that many medical professionals are beginning to wonder as well as question if the AIDS virus was genetically created for germ warfare purposes. They are having serious doubts about the nature of a "natural disease" because of the incredible mysteries: a disease capable of targeting certain groups of people; locating itself in certain places in a country and destroying the human immune system, rendering its victim an assured death. At least one good aspect is alive and well. And that is some doctors are keeping an open mind about where AIDS may have come from.

What are the ramifications of this disease AIDS? Is AIDS being used for political purposes? Could the political tool concept be a reason why such a disease exists, if in fact it was created? Indeed there are numerous ramifications the AIDS virus has created for 8-9 years, ever since AIDS has made the surface of the earth its home. I have broken up the specific areas of the ramifications into these headings: Racism, Violence and AIDS; Sexual Repression, Fascism,

Religion and AIDS; Military and Government response to AIDS; AIDS as a tool for political purposes.

One sure fire ramification has been the outright surge in racism and violence. This has occurred ever since AIDS has spread across the world like a wild fire in the forest. It is important to understand that the specific targeting of the gay community in a racist context occurred before in our history. In 1935, in the dark days of the Third Reich, homosexuals were the first victims the Nazis targeted for their road to power and control. Homosexuals were rounded up and sent to prison camps while the majority of people did not give one care. This was because it dealt with homosexuals, who then and still are looked down upon in disgust. Thus eventually, and as we know now the homosexual would not be the last victim targeted by the evils of Nazism. But understand that because people allowed one group of people to disappear quietly, i.e. homosexuals, other groups of people became easier as well to be gotten rid off by the powers of Nazism. The population of the country allowed that to be easily done because they had already allowed the Homosexuals to be taken. There are many similarities to the Third Reich's attitudes to today's lambasting of the Homosexual because of the AIDS virus. Due to many reasons: people's own fears and ignorance; religious indoctrination; media emphasis, AIDS has been labeled a "gay disease." Of course the latter is no longer true for all people, no matter what race, sexual practice, can get AIDS. It is true though, that minorities are servely stricken with the virus making these people easy preys for racism: Blacks; Latinos; Hispanics et al. The racism towards these groups comes from the fear of catching the virus. I am sure everyone has heard a person refer to someone as a "Faggot," even though that person may not indeed be gay. But the tone isn't pleasant and the word is being used as meaning "bad." Such overtones of racism has prompted people to use this blinded ignorance to advocate theories for their own benefits. For example, the far-right wing religious fanatics such as the Jerry Falwell are calling AIDS god's way of punishing the evil doers. I even find the more recent theories put out by neo-nazis and elements within the skinhead movement- the theory that Blacks are monkeys as a way to link the Blacks as the cause of AIDS. In the beginning AIDS was thought of coming from the African Green Monkey. The latter has enough holes in it so that no water can remain. These stories once again create ignorance and a surge of racism. And what can one find when racism on the scale that it's heading expect? The following few examples may answer such a question:

-"A crowd of onlookers surrounded a 30 year old man who was said to have "intentionally" spread AIDS, and three gunmen killed him on a street here, [Rio De Janeiro, Brazil] it was reported....About 100 people watched as the gunmen pumped pistol shots into their victim, who had been hooded, bound and forced to lie on the pavement. The killers put a sign on the dead man's body reading: "I no longer spread AIDS. I was one of the three sexual criminals who made this district unsafe."[1]

-"A 27 year old man has been formally charged with attempting to bomb the office of the Sacramento AIDS foundation....Kenneth Welch was identified as the suspect who left two gasoline-filled bottles with wicks attached at the foundation's K street offices on the hours after closing."[2]

-"The father of a five year old AIDS patient said he was shot at from a car as he rode his motorcycle near his home. Robin Thomas, 29, who with his wife waged a battle against local school officials to keep their AIDS-infected son Ryan in school, said three men in a car stopped at an intersection near his home and fired 2 shots from a handgun."[3]

-"A fire destroyed the home of three brothers exposed to the AIDS virus whose court-ordered school attendance this week provoked death threats.."[4]

-"A record 7,008 incidents, ranging from verbal abuse to murder, were reported in 1987 to the National Gay and Lesbian Task Force....15 percent of all incidents reported last year and 5 percent of the physical assaults involved verbal response to [AIDS] by perpetrators or were directed against people with AIDS, the study found.....Acts of vandalism also increased: 338 in 1987, compared to 191 in 1986. ....New York State led all others in the number of homicides, according to the report. Of a total of 408 incidents reported in New York, 20 were homicides. Sixty-four murders were reported nationwide."[5]

It is pretty apparent that if AIDS was created as a germ warfare agent and released in the U.S. and abroad for political purposes, AIDS has been doing a good job of creating a surge of violence stemming from racism and fear. It would serve well, if in fact AIDS was created, the idea of creating a fearful populace. Simply because people may become willing to combat the disease by quarantining AIDS carriers. And from there who knows what could happen! Will people allow the deaths of AIDS carriers out of fear and racism? I personally feel we have a serious future ahead of us considering there is no cure for the virus and the virus is expected to increase over the years to come. We need to explore the question, Is The Controversial Killer AIDS a Weapon of War to prevent a fascist society from taking place and from the worlds people getting caught up in such outright racist overtones. Lives of all mankind are at stake here. It is time to get serious about this virus before time runs out.

Next issue I shall continue the subject of AIDS, discussing Sexual Repression, Religion and Fascism. Any comments, criticism and the like please write me care of Mxrnr p.o. box. In the meantime my friends, Peace, Love, Unity and Knowledge!

Footnotes

#1-San Francisco Chronicle, 22nd of July 1987.
#2-San Francisco Examiner, 25th of July 1987.
#3-San Francisco Chronicle, 25th of August 1987.
#4-San Jose Mercury, 29th of August 1987.
#5-San Jose Mercury, 7th of June 1988.

I hate work. I hate every kind of work, even the fun kinds, like playing with a band (and if you think that's not work, you've obviously never tried it) or writing these little articles for you.

Sure, I get a certain satisfaction from seeing my beautiful mug plastered above these words of wisdom each month, and from the thousands of letters that pour in saying things like, "Gee, Lawrence, you sure are smart and I hope I can be like you when I grow up." But I still have to drag myself kicking and screaming to the computer when it comes time to do this column.

So why is that? Why would I rather stare out the window, go back to sleep, listen to some stupid talk show on the radio, walk around in the woods talking to trees, or do just about *anything* to avoid doing what I know in my heart I really should be doing and really want to be doing?

I think it goes back to the fact that I can't stand being told what to do. Even if it's myself that's doing the telling. When I first started school, I loved it until (somewhere around the second or third day) teachers started telling me what to learn, and even worse, how to learn it. From then on I ignored school as much as possible and did my learning my own way.

But even way back then, I started hearing this evil-sounding four-letter word called *work*. Instead of "Wouldn't it be fun to learn our ABCs so we can read and write stories to each other?" it was "You're never going to get anywhere in life if you don't start learning good work habits now." Get anywhere? The only place I wanted to get was the hell out of there.

Sometimes on a nice spring day I'd sit there in class staring out the window watching the world turn green and wondering how I'd come to be locked up in a stifling hot room inhaling chalk dust. My mind would start wandering off on the kinds of things little kids think about. Like is this really happening to me, or am I only imagining it? Or dreaming it? Then all of a sudden the shadow of the teacher would blot out the sunshine that had been warming my face, and she'd be standing there looking ten feet tall, draped in spooky black robes (Catholic school... nuns...), and wanting to know where was my *homework*. No matter how hard I'd try, I couldn't get myself to wake up and realize it had all been a bad dream. Nope, this was the real thing, and not only did I have another ten or fifteen years of school to look forward to, after that was done, I'd get to work at some boring stupid job for about forty years, and then finally, if I wasn't dead already, I'd get to lay around decaying for a few years before they hauled me off to the graveyard.

Needless to say, I was soon diagnosed as having an attitude problem. The very first time we did an art project in kindergarten, I got myself hauled off to the school pyschologist. "Just draw a picture of anything that comes into your mind," teacher told us. So I did; I drew a picture of a jail, and put my teacher and my parents in it. "Aren't you happy here at school?" the psychologist wanted to know. Oh sure, I was doing exactly what every five year-old is just dying to do, sit for hours at an uncomfortable wooden desk in a room full of squalling brats while some simpering mental defective of a teacher tries to make us chant the correct responses to her pointless and inane questions. And I could have been curled up at home with one of my favorite comic books, or laying in the grass down at the end of my street watching the river go by.

Well, that was my introduction to the working world, and as most of you who have progressed beyond kindergarten age have probably realized, it doesn't get much better. The older I got, the stupider and more oppressive my teachers got, and if I complained to mom and dad, I'd get something like, "Well, after you graduate you'll probably have to work for bosses who are even worse, so you might as well get used to it."

You know what? For once mom and dad were right. Another thing they used to always say was, "If you don't work hard in school, you're going to end up working on the assembly line at General Motors." It was like the Detroit version of the boogieman's gonna get you if you don't brush your teeth and say your prayers school of child psychology.

And you know what? Mom and dad were right again. Twice out of twenty years, I guess it could have been blind luck... Anyway, I did end up on the assembly line, and all of a sudden the bad old school days started looking like a childhood in Disneyland. How bad was it? Well, after I'd been working there a while, I got in a little trouble with the law and had to go to jail for a week, which got me fired from my job. I normally wouldn't recommend jail to anybody, but in this case it was an improvement.

In the next couple of years I went through something like 25 jobs. I'd usually stick with one long enough to buy some food, pay a month's rent, and get some beer and/or dope. Then the next day I wouldn't wake up till afternoon, and I'd think, hell, I didn't want to to work anyway. And that's the way it would go until the landlord would show up wanting to know where was the three months back rent and my friends were getting sick of me always showing up at their houses right around dinnertime.

"Do you think the world owes you a living?" people would say. Well, now that you mention it...

Luckily, just when things were starting to get tough, the hippies came along. In hippieland, not only did you not have to work, you were considered kind of a dork if you did. Everything was going to be free from now on, and they didn't have any trouble signing me up for that program.

It was cool for a while, but after the drugs started wearing off (or maybe I was just becoming immune to them; my memory's a little foggy about those years), I found myself actually getting bored from doing nothing all the time. Even with all the free concerts and protest marches and demonstrations and group sex in the streets, I'd get these recurring feelings like, "Gee, I really ought to be doing something with my life." The Protestant work ethic resurfacing? I don't know, I was raised Catholic, remember?

But that's when I started gettting serious about writing, and also about playing music. I

wasn't planning on making a career out of either thing; it was just a way of expressing what I was feeling at the time. But it didn't take long to find out that the boss inside of me was by far the worst boss I'd ever worked for.

"You didn't practice your guitar today," he'd leer at me as I was trying to go to sleep. "And how do you expect to ever amount to anything as a writer when you go for days or weeks at a time without writing anything?"

The good thing about working for yourself is that you can tell the boss to shut up when he gets on your nerves. The bad part is that he won't pay any atttention to you. And if you think it's hard putting up with your boss eight hours a day, imagine what it's like to spend every minute of every day with him.

In reality, of course, we all work for ourselves, even if our paychecks get signed by someone else. If we spend our days slinging hamburgers at McDonald's for minimum wage, it's not because we think McDonald's is such a great thing, it's because it's the only way we can think of to keep ourselves alive to do what we consider truly important, whether that's singing in a punk rock band, writing the Great American Novel, or just watching TV and drinking beer.

But what happens when your way of earning a living starts seriously contradicting your way of life? Say that one of the most important things to you is saving the planet earth from the many ecological disasters it's now facing. So in what free time you have you go to demonstrations, write articles, maybe even engage in a little monkey-wrenching. But the biggest chunk of your time is still spent making money for some corporation that's hacking down the rain forests, force-feeding cattle with cancer-causing hormones, destroying the ozone layer and clogging landfills with non-biodegradable plastics, and in general turning the planet into a polluted and lifeless desert. Oh well, a guy's gotta make a living, doesn't he...

For most of us the conflict isn't quite so obvious. Maybe we work at a computer terminal in a nice air-conditioned office downtown, out of sight and mind of the suffering caused by our little fingers dancing over the keyboard. Maybe we're really lucky and have a job with some company that's actually doing good things for the planet or society. Then all we have to worry about is the third or so of our pay that goes in taxes to support the criminal activities of our government. Spend all weekend marching for peace in Central America, Monday through Friday you're making money for the contras.

The obvious way of rationalizing this is that there's no absolutely pure way of earning a living. In fact it's impossible to do just about anything without having some negative impact on life somewhere. A lot of people, once they realize that, find it easier to say fuck it all rather than spend time thinking about how to live doing the least possible harm. And you can't totally blame them, because it *is* hard to live a sane and healthy life in an economy based so heavily on exploitation and greed.

My own experience leads me to believe that the more you manage to stay out of the mainstream economy, or as we old hippies used to say, the *system*, the happier you'll be. But that's not so easy, either. The majority of the hippies who railed against the "establishment" are now either part of it or are working for it. Why? Mostly because they got tired of not eating regularly. If it's not clear how someone who just wants to put a little food on the table can in only a few years degenerate into a power-hungry money junkie, I guess it's just that one compromise leads to another, and eventually you get sick of bargaining your life away a chip or two at a time and just throw up your hands and say, "Hell, everything's for sale."

All that said, I'm more and more convinced that any scene, movement, whatever, that wants to consider itself "alternative" has got to provide people with more than just alternative entertainment or haircuts. Yeah, it's great to do a free zine, or for your band to only play "underground" clubs, or to put on shows or put out records for no profit. It's great if you can afford it, if you've got a good job, or you inherited money, or you still live with your parents.

But most people aren't that lucky. Most people have shit jobs that rot their minds and wear out their bodies, and by the time the weekend comes around, you can't blame them for just wanting to have a little fun. If someone like that's in a band, and they've been playing for years for little or nothing, should you be surprised if he's just a little bit interested when Warner Brothers or CBS comes waving a bagful of loot in his face?

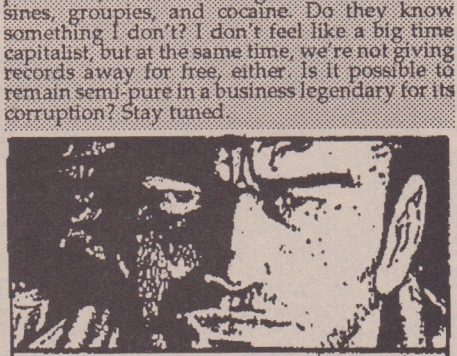
"Sellout!" a lot of their old friends will holler. But that's not going to bother him too much. He knows he's already been a sellout for years. Every morning when he gets up and goes down to the factory or the office, he's selling out the best years of his life for a lousy five or ten bucks an hour. What's wrong with making ten times as much money doing something he loves?

Well, there is something wrong with it, but it's not so much the idea of being paid to play music, as is a) where the profits you're earning for the corporation are ultimately going to go and b) the corrupting effects that too much easy money can have on you as an artist and an individual. It's well known that many major record labels have investments in things like nuclear weapons research and South African apartheid at the same time that they put out records that denounce all that stuff. And it also should be pretty obvious that Johnny and his Anarchist Headbangers are going to have a hard time staying in touch with their roots when they're raking in a million bucks of year and viewing the world from the back of a limousine.

So is there a middle ground? Does a musician or writer have to choose between being a millionaire sellout or a starving artist? It seems to me that if there is going to be an counter culture that matters, it's got to provide a genuine alternative. Not a way of getting rich, but a way of surviving. If we can't do that, it's pretty arrogant to toss around words like "sellout."

That's what I think has to happen; whether it's possible remains to be seen. At the beginning of this year, my friend David Hayes and I started a new record label, and I've been publishing my own zine for almost four years now. I guess that puts me in the punk rock "business," and it's not something I'm totally comfortable with it. It's been rewarding, but there's also ample opportunity to get disillusioned and even cynical. Still, it's better than any other business I've worked in.

But already there are people saying to me with a nudge and a wink, "Oh, cashing in on punk rock, eh?" and making cracks about limousines, groupies, and cocaine. Do they know something I don't? I don't feel like a big time capitalist, but at the same time, we're not giving records away for free, either. Is it possible to remain semi-pure in a business legendary for its corruption? Stay tuned.



EASILY AMUSED - MARTIN SPROUSE

For those of us involved in creating independent music and press, we've become all too aware of the growing problem with the alternative means of distribution in North America. More then ever, larger distributors are distancing themselves from grass-rooted releases. This is done by taking on the personality of major label distributors and putting less time/effort into supporting such projects. The pressure to do so is namely coming from stores who, more and more, are refusing to carry independent releases and won't think twice about jacking up the price to its fullest potential. They are getting away with murder. The immediate victims include all smaller name labels, bands and publications, not to mention all fans and supporters of such material. As I see it, two choices exist: 1) we could move backwards by compromising ourselves and succumbing to the distributors/stores demands. 2) we could move forward by organizing ourselves and to start building an alternative distribution network. We must remember that until an alternative exists, the present system will continue to dominate.

Blacklist Mailorder started out as light conversation amongst a small group of people. During these conversations there was a healthy mixture of both cynicism and idealism, brought together by enthuasim to create an alternative.

Soon open meetings were held, more people became interested and a basic plan was developed. The common idea was to be a strictly mailorder operation and to develop a more personal, direct method of distribution. At this point, three primary policies were established: 1) non profit 2) pay on time 3) ship orders quickly.

It was unanimously agreed upon that Blacklist would be non profit, enabling the prices to remain as low as possible. As it stands right now, costs such as rent, supplies, phone bill, etc. are covered by a simple 20% mark up on anything stocked. No one who volunteers receives cash payment for work.

Blacklist functions with a 60 day consignment period and guarentees payment and/or a return within this time. For overseas material, it's 60 days consignment with a no return policy. Receiving payments on time has been a common problem with many distibutors due to their own paycheck taking priorty over a due check for a supplier.

While remaining organized, interesting and fair to those people involved with doing the actual work, Blacklist should build up a reputation for filling orders within one day of receiving them. This is a very vital aspect because it helps spread out the work load, keeps things simple and lets the customer know when to expect an order. There are very few valid reasons to make a customer wait three months to receive an order!

Initial start up money for came from Mordam Records and Maximum Rock n Roll; together they loaned Blacklist $15,000. For the first three months letters were sent, contacts were made and stock was ordered. Blacklist started selling to the public on March 15, 1988.

At this time, Blacklist's stock is mostly comprised of varities of punk, hardcore and garage rock. Growing in numbers are the selections of industrial, experimental, pop and hard-to-find items. A lot of effort is being put into getting an up-to-date, large selection of foreign material.

As for printed matter, the vast majority is music oriented but there are a lot of poetry, art and political journals not to mention a couple of novels.

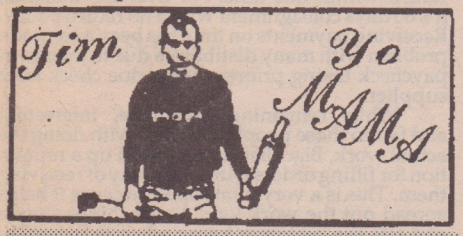
The general atmosphere and decision making process was intended and continues to be cooperative. No boss/worker relationship. It does get chaotic and has been known to get confusing but overall it remains equal and fun.

The staff has been having meetings every couple of weeks. These meetings are used to keep everybody updated on things. A lot of the time is spent refining and brianstorming for better means of operation. One of the best aspects of a cooperative atmosphere (at least this one) is that no one is afraid to express themselves and meetings are no exception. This is usually the way we catch and correct any rough spots that have arisen. A much discussed topic that falls under this discription is that of deciding where Blacklist should draw the line at what type of music/print to not carry. The basic purpose of Blacklist is to support independent projects with distibution. Musical tastes are set aside because there is a very good chance that the item is getting very little distribution. We want to give unfamiliar material a chance before cutting it out because of style. If, after a certain amount of time, a style of music/print does not sell we will have at least information to make an acurate decision. Blacklist wants to be musically/ideologically diverse but on the same hand does not want to be bombarded by music that the majority of voluteers are not interested in--such as new age.

The main criticism of Blacklist from the beginning is that sooner or later the result will be a monopoly. First off, no one at Blacklist wants to become what they hate. Secondly, the majority of people predicting a Blacklist monopoly are people who make a profit from mailorder/distribution. Right now, profit should be the last thing on our minds. Look--we're able to produce our own records and magazines but we're

fucked when it comes to distribution. It's time to establish a true independent distribution network and this will not happen through the established means. The established means are based on profit and look what they're doing. Ideally, I see blacklist setting an example for other similar projects (all seperate entities) spread throughout North America. Instead of competing with each other (which happens a lot when profit is involved) they would support each other and benefit people in their own area. Each project could consolidat local material and make sure the others stock it. They could trade contacts and refer customers to the closest source. The size of the project would not necessarily matter as long as the people involved are honest and have their shit together. True, not everyone has access to $15,000 but most everyone has the ability to donate time to create what does not exist. Some type of idea like this would only strengthen alternative distribution.

The ideas and intentions of Blacklist are the first step to gaining control over ourselves and the next step forward.



Here I am again, with yet another (and hopefully the last one I'll be writing) update on the progress at the Gilman Street Project experiment. The reason I say that is not because the place is going under (quite the opposite), but because, come September 15, a transition of sorts will be occuring.

When Gilman began some 2 years ago, MRR got involved as the financier, as well as as many staffers from MRR participating as individuals. When someone signs their name to a lease or insurance policy, when the buck really does stop with them, they find themselves much more involved than they might want to be or should be. Since those legal documents were in my name, that certainly was the case for me. Because of my neck being the one on the line, and because I'm am quite a bit older than your average member at Gilman, many people deferred to me or relied on me (and I was asserting myself too much) at times when they should have been taking on more responsibilities themselves. Since early January, we tried to rectify that imbalance by initiating a program of training volunteers to learn all the aspects of coordinating the place, a campaign which I'm glad to report has resulted in a lot of young people not only learning the ropes but also gaining the self-confidence to deal with all problems themselves. We coupled that program with a plan to involve the bands that play there in a more direct manner by booking them to help work shows as well as play shows. This too has resulted in a more fair distribution of labor and responsibility. The upshot of all this has been a more active and aware membership (though lots more needs to be done), and an opportunity to shift all the responsibilities away from MRR and direct them to Gilman itself. Four individuals (Honey, Sharon, Mike and Jonathan) have stepped forward and have been ratified by the membership to take on the job. They will be acting as the trustees for Gilman. They will not be the "bosses", and are committed to Gilman continuing as a democratically run institution. I think it's a very healthy sign to see this transition, which is more of a psychological breakthrough than anything else. So, come Sept 15, MRR will give this new legal entity enough money to cover rent for a few months as well as pay the liability insurance for the next year--then it's on its own.

Speaking of which, that insurance cost us about $1200 the first year, went up automatically to $8000 the second year (and that was without anyone filing a claim against us), and who knows what they will jack it up to next year, especially because we are being sued for $18,000 by some jock who broke his arm slamming. Because of this, we voted recently to eliminate stagediving and will actively intervene in "hard pits" to keep the possibility of any serious accident minimized. One more injury suit and we're out of there. We might still get closed down if next year's insurance rates skyrocket, whether this guy wins his suit or not!

One other Gilman note: we recently held a Rock Against Racism show with Beatnigs, MDC, Operation Ivy, Bo, Dead Jacksons and Paranoia and co-hosted by the John Brown Anti Klan Committee that was one of the best shows there ever. Great atmosphere, lots of fun, and a really attentive and friendly crowd who are sick and tired of all the Nazi bullshit that's creeped into the scene. A good start at galvanizing people against this crap.

On to MRR business. We're in the process of gearing up to go thicker. Come Sept or Oct, the size of MRR will increase from 72 pages to 128 pages, and will continue as a monthly. We'll be including a lot more new features, expanding old ones, adding more graphics, classifieds, making the print a bit larger, and dropping ad rates. We'll also be increasing the cover price to $2. We don't know how that will fly, but it's become a necessity. We're backlogged for months in ads, letters, interviews, articles, reviews, etc., and have to do something. This seems to be the only realistic solution, and we hope that not too many people will get discouraged by the cover price, especially when what they will be getting should be considerably improved over our current format. We're beefing up the local staff, though we will continue to depend on you, the readers, for input, submission of scene reports, news items, graphic arts, and especially articles on news analysis--what's really going on behind the scenes. I hope to have more concrete info on all this by the next issue, but in the mean time, if you think you have some developed skill that you'd like to contribute, then please get in touch. The ultimate quality of MRR depends entirely on the quality of the scene's contributions, as we continue to try our hardest to reflect the best and most thoughtful aspects of what the punk community stands for.

GRAPHIC: JOHN YATES

The CIA and Reader's Digest

By Fred Landis CovertAction INFORMATION BULLETIN Number 29 (Winter 1988) P.O. Box 50272 Washington, DC 20004

This story involves the worldwide propaganda activities of the CIA and the *Reader's Digest*, and the secret relationship between them, an informational 'black hole', about which little has been written.

The *Reader's Digest* has an annual budget of $1.4 billion. The monthly readership worldwide is over 100 million. Entire forests are destroyed to provide the *Digest* with 84,000 tons of paper for 16 foreign and domestic editions. Only two significant books have been written about this cultural phenomenon; the *Digest* is the world's most widely circulated magazine; it is also the most ignored by intellectuals and journalists; there are 10 separate editions just for South America.

When *Reader's Digest* was first introduced in 1922, its readers did not know whether it was a book or a magazine. While the size and format may have been new to newsstands, it was immediately recognizable to the psychological warfare departments of the U.S. military. A propaganda pamphlet is a standard item in the arsenal of psychological warfare. The U.S. government distributes millions of propaganda leaflets and pamphlets in any major conflict.

But it was not just a matter of size. The *Digest* had exactly the right mix of entertainment and propaganda. The *Digest* blundered into the same business as the propaganda department of U.S. government agencies and was doing a better job. As soon as World War II came along, a formal collaboration became inevitable.

During the war, the *Digest* was the object of some criticism by other magazines when it was reported that the government supplied *Reader's Digest* with paper, opened foreign editions, and used Air Force planes to distribute the magazine.

Indeed, the OWI arranged for Digest General Manager A.L. Cole and assistant general manager Fred L. Thompson to become OWI employees. (Office of War Information)

Many senior editors at *Reader's Digest* have intelligence backgrounds; the current head of the European bureau had CIA ties, two former directors of Latin American operations reportedly were CIA assets. The *Digest* has regularly carried stories by CIA officials and undercover CIA agents. Foreign language editions were opened at the request of U.S. intelligence agencies. The magazine has been used as cover by the CIA, shared intelligence with the CIA, and circulated CIA fabrications. A senior writer was given office space at CIA headquarters. The *Digest* has been given exclusive access to CIA and OSS files, CIA agents, and CIA-controlled defectors.

The first foreign language edition of the *Digest* was *Selecciones*, established in Havana in 1940. The first Director of *Selecciones* was Eduardo Cárdenas, also head of Editor's Press Service, a CIA proprietary previously run by the OSS.

While the *Reader's Digest* had evidenced a great interest in countering Axis and then communist propaganda in Latin America, its content does not reflect any great interest in local culture. According to a 1983 article, "Hispanics are much disturbed at what they call the *Reader's Digest* policies of 'defamation' and 'benign neglect' toward them. The League of United Latin American Citizens has threatened a boycott unless Hispanics get better coverage. They claim that of the 3,300 *Reader's Digest* articles published since 1970, only six have dealt with Hispanics, and that in three they were portrayed unfavorably."

The principal criterion for *Digest* founder De Witt Wallace was that an article be "of lasting interest"..., should inspire, include humor, be relevant to the life of the reader, and each issue should include a balance.

What distinguishes the new breed of *Reader's Digest* editors is their abandonment of the Wallace legacy, the rejection of the above standards, in favor of a fixation on negative, lurid, sensational CIA fabrications. This new breed includes David Reed, John Barron, Nathan Adams, Kenneth Tomlinson, and Eugene Methvin.

CIA officers, media agents, and friendly correspondents who have written for *Reader's Digest* include, among many others, Allen Dulles, Carl Rowan, William Kintner, James Burnham, Jay Mallin, Brian Crozier, Stewart Alsop, Claire Sterling, and Daniel James.

Brian Crozier is to CIA media operations what the American Institute for Free Labor Development is to CIA labor unions. In April 1973, Crozier wrote "Basta Ya De Terrorismo" in *Selecciones*. At this time, Crozier protégé Robert Moss was forging alliances with rightwing terrorist groups in Chile and Argentina.

Stewart Alsop was featured in Carl Bernstein's October 20, 1977 *Rolling Stone* exposé of American reporters working for the CIA. Alsop was a frequent contributor to *Reader's Digest* where, in the September 1961 *Selecciones*, he explained to *Digest* readers the "real" reason behind Africa's "backwardness" ("Africa: Enigma Sin Solucion").

According to Alsop's analysis, Africa was behind because Africans are lazy and inefficient. The tropical heat damages their brains. Further, Africans are sick most of their lives and "sick people cannot be expected to be models of energy or efficiency."

Alsop finally got around to the real purpose of his article, explaining away the anti-U.S. riots in Africa over the assassination of Congolese leader Patrice Lumumba. Alsop sought to explain away the protests as the work of a small handful of hard core communists cynically stirring up racial hatred on the part of gullible African natives. In fact, as we now know, the CIA had been hard at work trying to kill Patrice Lumumba, the Congolese nationalistic leader, with bacteria that would generate a fatal disease.

In addition to carrying original stories by CIA officers and CIA agents, if you examine what are now known to have been major CIA covert operations, in every case, the *Reader's Digest* printed the CIA's cover story at that time and place. Whether Italy (1948), Berlin (1949), Guatemala (1954), Cuba (1960-present), Chile (1970-73), attacks against CIA critics in the U.S. (1975) or Nicaragua (1979-present), ...
the *Reader's Digest* version was the CIA party line.

Nothing much was known about the CIA before the *Ramparts* exposé, which detailed the CIA's infiltration of the National Student Association. This led to a major congressional investigation and restrictions on CIA recruitment in universities and charitable or cultural organizations, CIA domestic spying, and CIA use of the Peace Corps.

The peak periods of black propaganda stories in the Digest were 1941 (WWII); 1960 (Cuba); and 1964-65 (Chile, Brazil, Indonesia, Vietnam) and the Reagan administration. There is no doubt whatever that these *Reader's Digest* stories are CIA plants. By now all the CIA officers involved have written their memoirs and there is no ambiguity any more about exactly what the CIA was doing

What identifies the above stories as CIA "black" propaganda, as distinct from conservative anticommunist propaganda are: character assassination of the deposed leader, denial of a known U.S. role, fabricated communist assassination lists, puff pieces about the CIA's man as a native patriot.

Identifying CIA propaganda activities is like figuring out how a nuclear bomb works—if you are willing to spend the time studying enough open sources, it can be done. One must figure out the names of the top CIA media agents, the media outlets' themes, and the methodology. Years of such research, and reading every political article in the *Reader's Digest* since 1940, leads this author to the conclusion that the *Digest* has carried a fairly consistent quota of two propaganda articles per issue, but only two a year which are "black" propaganda.

There are, in fact, four areas of intelligence gathering engaged in by the *Reader's Digest* which would not seem to be needed by a print medium relying on reprints: photography, research for articles which are never printed, market research and polls, and special projects on intelligence matters.

Whether the *Digest* is a straightforward propaganda outlet for the CIA or the relationship is more one of ideological consensus can be understood by considering three analogous examples: *El Mercurio*, Copley News, and Time-Life. An excellent case could be made that Agustin Edwards, owner of *El Mercurio*, used his influence with Richard Nixon to force the CIA to intervene in Chile to secure his economic interests. At the same time, the CIA had 20 agents at *El Mercurio* and planted several stories a day for three years.

The deal to allow the CIA to take over the Latin American operations of Copley News Service was made in a 1952 meeting between President Eisenhower and Ira Copley. Friendly Republicans helped Copley secure a news monopoly in San Diego, and the CIA at one time had as many as 30 agents at Copley.

According to a series on CIA-media relations in the *Atlanta Journal*, during the 1950s and the 1960s Time-Life had the backing of the CIA "and some CIA watchers now see the *Reader's Digest* gradually achieving that 'most favored' status granted by the CIA." excerpted by KTF

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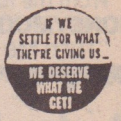

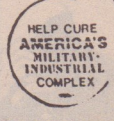

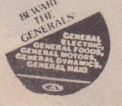

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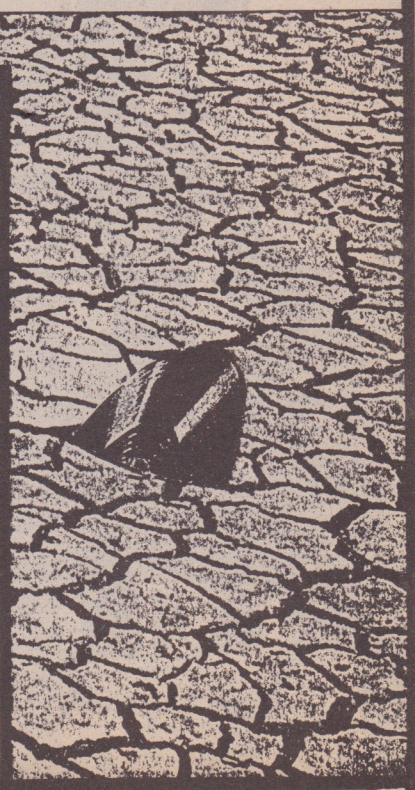

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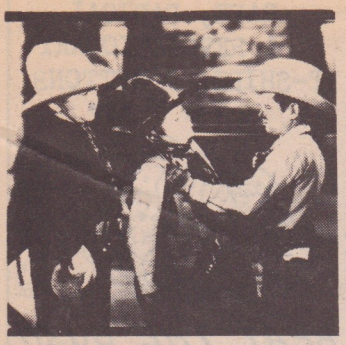

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We would like to thank the following people for proving to us that independent music is alive and well, for giving us a place to stay and opening their hearts. We hope to see you all again soon.

Gary Brainless, SNFU, Dave Spicer, US Customs, Jim May, Nate & Co, Rod Griffin, Jaxon, Woodstock's Pizza, DangerMouse, Sian, Laurel Pine, Tim Y, Martin, Lawrence, Kamala, Jason (Dick), MRR Radio, Paragon, Sousxie, Cowboy Park Transmission, Mike Titsworth, Jeff P and everybody in Manhattan, Andy, Ben Weasel, Warren, Operation Ivy for bein' our pals, David H, Bill Rich, Kate, Tim (LR), Guy who picked us up in Biscoe, AK, Scott, Mike P, Florida Dan, Jeff, Guy who ripped our 12-string, GNP Guys, Jersey (we've got a reputation) Cops, Nat & Tam, WNYU, Brian, Geoff, WhiteCastles, all the people in Dayton except the cops, Rita & Gary, Canada Customs, Geoff, Donald, Gary R, Patrick W, Susan, Dan Webster, Spiderman Al, Hype guys, Shawn Chirrey and his mom, Otto, Gubby, John & John (Doughboys), Short Man's, Don (Reuben Kincade), Kent, Dale, Frank, Kent & Mike & the Cauldron Crew, Todd R, Richer's, Gus, Lori, Anthony, and everybody we know we forgot — sorry. Thanx, take care: Sean Chikara, Gary Chiba, Tim Chiba, Kim Holowaychuk.

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Just a quickie to list a few of the booking numbers for parts of Northern California. In the SF Bay Area, there are all-ages shows at Gilman Street (call Tim at 415-648-3561), Covered Wagon (call Liz at 415-285-0836), Klub Kommotion (call

Robin at 415-431-5166). There are also shows at Keisha's Inn (formerly Ruthie's Inn) and The Stone, but I don't have numbers for them. North of SF, try Brian and Mariam in Davis and Sacramento (916-756-7385), Steve in Stockton (at 209-951-2701), Adam in Chico (916-342-2831 or 891-5826), and Laurel in Santa Rosa (707-795-6563). Further away, you can get info on Fresno from Dale (209-292-4605) and info on Eugene Oregon from Gordon (503-484-9268). That's it, Tim.

Yeah, it's time to smell th' coffee once again with Rich and the Cannibal here to spread the word about a few sickeningly mean bands we feel haven't received the much deserved attention and recognition they need...

First is INFEST (from Valencia). These guys kill... Infinite sledgehammer abound in a barage of molten power — when their live show explodes, it's World War III. INFEST have been around for 2 years or more getting their material perfected for 2 imminent vinyl releases and playing sparse but good shows every few months whenever possible. They've kept their original line-up minus Rob (their brief 2nd guitarist) since their conception. This is the band to see live with Joe's crushing, mad vocals, Matt's 6-string avalanche, Dave's Tyranosaurus bass & Chris' machine gun drums, only the finest destruction occurs when this onslaught lets go... INFEST's 19 song demo is now no longer available but if you lost out, 2 pieces of wax will be in the stores any time now. First is a 6-song 7" EP titled Where's the Unity? the band is putting out themselves which should be out just about the time this comes to print and 2nd is an 18 song EP on Schummel Records/Megawimp zine out of Switzerland, slated for late July/early August release. For info write: Eric c/

o Megawimp/ Sonnenfeldstrasse 7/ CH-9100 Herisau/ Switzerland. For all other info concerning booking, INFEST's self-produced 7" EP, etc., call Dave at (805) 255-5756 or write Matt at 27118 Vista Encantada Dr./ Valencia, CA 91355.

Next is SOCIETY GONE MAD (from Granada Hills). They've been together about a year or more and have at this point played only a few parties and shows around the San Fernando Valley. S.G.M. have a killer 7 song demo available and have a self-produced 7" EP planned for release sometime this summer. They will play any worthwhile shows that become available, so anyone interested in booking this up and coming, powerhouse band contact: Steve/ 16700 Chatsworth St # E-2/ Granada Hills, CA 91344 or call (818) 368-5595. Lineup includes Steve - vocals, Rob - bass, Nick - drums, Dennis - guitar, Walter - guitar...

DEAD TRADITION from Lakewood are also a new, furious band still in the womb (so to speak) looking for a mean vocalist to complete their line-up which features relatives of VISUAL DISCRIMINATION. For more info about DEAD TRADITION, contact the V.D. Army/ PO Box 2697/ Cypress, CA 90630.

And speaking of V.D., their LP titled Step Back and Listen will be released sometime in August on National Trust Records. It promises to be a shredder... More info? Write to the V.D. Army at the address above.

NO FOR AN ANSWER, now a four piece —with Rob leaving to join HARD STANCE— said farewell to the "not so mighty Quinn" and have taken Chris ex-Justice League under their wing. Seeing is believing. Chris is definitely their best drummer to date, providing a more powerful and intricate sound to this band that does nothing but get stronger every day. N.F.A. are currently working on new material for a 12" EP... NO FOR AN ANSWER/ 20308 Magnolia St/ Huntington Beach, CA 92646.

HALF OFF have just embarked on a month long summer tour that will take them to the Big Apple and as many points in between as possible. We wish them luck and tons of killer thrashin' shows coast to coast... Their Shoot Guns! 3 song EP should be available any time now. It packs a fuckin' thunderous wallop and features a smokin' cover of a BBC welterweight, D.C. area band

now defunct. It's available for $3 ppd from New Beginning Records. Tear it up you pups!

P.H.C.'s 18 song LP Pissed Playground is out now on New Beginning Records as well. This fuckin' slab will possess any kid that listens to it into perpetrating horrors beyond imagination. Buy it! For P.H.C. info & stickers write to Eric/ 2047 Pandora Way/ Pomona, CA 91766-5752 or call (714) 627-9634 for info and booking...

INSTED, who've already embarked still have dates open on their U.S. summer tour. You can contact Doug C. at (818) 985-2554 for booking. The band recently (3 months ago roughly) parted ways with second guitarist Billy, leaving the ever powerful Bear Burt to stand alone with INSTED now a four piece. Their LP titled Bonds of Friendship is out now on Giant Records/Wishingwell Records. 13 songs of concrete, powerful HC. For INSTED info concerning their LP, shirts, sweatshirt, shows, etc. write Kevin/ 1151 Roxboro St/ Anaheim, CA 92805. We wish INSTED luck on their tour with every show tearing down the house...

As for shows it's been less than grim. June 3rd produced Final Conflict (in their first show in many moons), U.K. Subs, Broken Bones & S.N.F.U. at the Starlight Amphitheater in Burbank. I didn't go because of rock star/asshole high prices. Fuck these high prices.

A desert gathering on June 11th with VISUAL DISCRIMINATION, NO FOR AN ANSWER, FREEWILL, MISCARRIAGE and others went down despite the blistering cold winds mother nature served up. V.D. and No For An Answer put out good sets considering they must've froze to death in process...

J.F.A. played Nightmoves in Huntington Beach June 11th as well. I went to No For An Answer and V.D. in the desert, besides fuck 21 & over places... That doesn't speak too highly of J.F.A. especially since they're one of my favorite bands.

A packed house at the Palomino was had for BAD RELIGION, U.C., U.T.I., SIDE EFFECTS & the Big F (who really sucked fucking shit) on June 9th. Bad Religion's set consisted of mostly old material, Uniform Choice cancelled (probably couldn't get a deli tray), Side Effects put the pedal to the metal & U.T.I. from O.C. ripped it up good. Alas show-wise it's grim again...

Cool shows are so scarce though. Hopefully we'll have cooler shows to talk about next time. Everyone concerned: Keep up the fight and destroy all lowered mini trucks! —Rich & the Cannibal

P.S. Thanx to Shawn, Billy, Dan O, Matt, John & all kids who care!

Howdy friendz, Rev. Criss Piss here, from deep in the heart of Texas. Y'know friendz, it seems like years since I last seen a scene report from our fair city, which is a shame y'know cuz Spin magazine sez we got us a Vibrant Throbbing Musical Type Scene goin on here. I hope some a yew Austinites reading this will get off yer apathetic asses 'n write the next report cuz I'll be goddamned if I'm gonna write any more. 'N if I do I'm sure as hell not gonna mention yer band, buddy (NAPOLEON SOLO).

Well, I'll try to fill you in on some of de Tales of Austin's Happenings. For one thing, I just got back from the annual Port Aransas "Pstravaganza." That's a Party that's gone on for the last five years where Jeff Smith rents a generator & throws a Bash on the Beach for 3 days of Memorable Memorial

Madness. There was a big crowd of Austinites mostly, & ROACHELLE who jes moved back to San Antone.

Anyway LAST WILL played their wicked speedy set. These guys just got a new tape out & it rips. They have been around Forever & I have never seen 'em do a bad show. They are great. Then the mighty HICKOIDS stood up. Some irresponsible adult had carelessly allowed a trumpet to fall into their hands. They began to mangle many of my fave TV theme songs. Scantily clad nubiles began their erotic gyrations. The Twist. The Watusi. HICKOID BEACH PARTY: everyone immediately drank beer. Suddenly THE WEEDS began to play. I immediately smoked a weed. Some of these WEEDS helped put out a zine Skin and Bones (Address:?) Its a purty good mag. I like THE WEEDS cuz they always play a DICKS song.

The sun went down. The moon came up. The tide came in & washed away several tents. SINISTER SISTERS O'SATAN set up. This is a new band with three girls and one guy. The guy is Matthew (ex QUEEN PENIS) on guitar, he is an incredible guitar player. Jamey (ex NICE STRONG ARM) on drums (bash those skins girl) and Jean, my mate for life, on bass (she's been bass since X-mas...) and Cheryle St. Germain (ex CIRCLE KAOS on vocals. Cheryle writes most of the songs and they are Kick Ass: "(We wanna be) SINISTER SISTERS O' SATAN!" & "Charlie Manson was my Boyfriend" and "What Witches Do" & the ever popular "Free Pussy." It was Paganistick in the moonlight. Rumour hath it that this Band will tour the West Coast with the EX PISTOLS in the late summer.

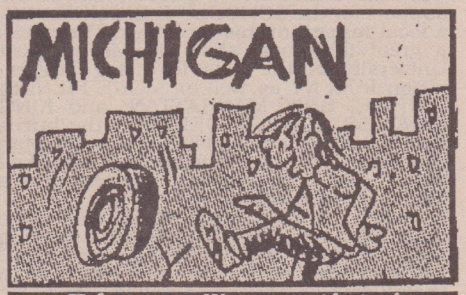
Speaking of EX PISTOLS (my band ha

ha ha) we played next. U.F.O.s hovered to watch. Our set was not marred by the fact that GOD (Jehova God, YAWEH, The Ancient 1) kept fucking with the generator & turning it on and off. When it was on Greg from SKATE DEATH — our bass player — when it was on — the generator — our bass player — Greg—from SKATE DEATH — would get a nice electrical shock — from the generator. Anyway, old hippies only pogoed to some of our original hits like "Problems" and "17." Then we played some of our newer stuff, "Ancient of Days," "Megadevastation," "Victim of Anti-Christ," etc. We were God-like in our Divinity. I began to exhort the audience in my closing epistle, to cum to Salivation & Repentance. My frenz, the Headz, were screaming. Fortunately the LORD cut off my sermon in the full flower of verbosity & the children were spared any further remonstrance. The next band up, SOFTEE GODDEE TESTEE, began to exude psychedelic strudel and atonal vibratory nodules of reprocessed bliss. I began to enjoy the sounds of the beach, the happy people. All of this was rudely shattered by a nauseating set by the loathsome NAPOLEON SOLOW. We were united & so we prevailed. Soon our work was finished & we filled up the shallow graves in the dunes. NYLARHOTEP had his sacrifice, & it was time for ED HALL.

ED HALL began to play. My medicine was beginning to affect my visions so me and a SINISTER SISTER grabbed a blanket and tripped off to the top of a moonlit dune. We began the Great Rite while ED HALL regaled us with the ethereal strains of "For Earth Below." It's nice to be off yer own kind. It was midnight, and from there it just got cosmic (ED HALL has an awesome guitarist). ED HALL blended into ST37 and they segued into the royal THANATOPSIS THRONE who began to sharpen knives in the darkness. Chaos descended, everybody passed out & more tents washed away. Around 4:30 a.m. some HICKOID-IDEALS-BEER NUT-TYPES got up and started howling at the Moon. They played the Hit.

Well I've writ too much to be a scene report & I haven't even finished covering the PSTRAVAGANZA so I'll shut up. Just call this a letter. Anyway, I didn't mention that my band Ha Ha EX PISTOLS has an awesome guitarist who rips like hell — Charles Salmon (ex PISSED YOUTH, CIRCLE KAOS) but that's OK. We rule by force and we'll be bringing our ANTI-CHRISTIAN CRUSADE to your town in August. We're planning a West Coast Tour with the SINISTER SISTERS O' SATAN. We've also got a new studio tape out, 90 minutes of magnetic tape that must be heard to be experienced. We like to call it "The Godhead." It can be yours for only $6.66 money ordure payable to Jeanne Lemieux/ 503 Genard/ Austin TX. The same price will buy you any size EX-PISTOLS/ CIRCLE KAOS/ SINISTER SISTERS O' SATAN T-shirts (specify) or our first tape ("Never Mind the Polyps, here's EX PISTOLS") — 60 mins. — or the CIRCLE KAOS demo with "War on Drugs," "Anti-Communist," etc. At this point I gotta say hi to Crum & Public Nuisance in NYC & Scab, Nausea, Letch Patrol, hi Harris and all you other Skum Rockers and False Profits, Skum Goddesses and assorted street slime. You know who you are: Rakka from Finland and Ralphy Boy and Abbe Girl, Batman and Knock Out Johnny. Hi NYC. But Crum I miss you more than all the others and I salute you Brother!

Yours in bliss, Criss Piss & EX PISTOLS



Kalamazoo- We are a mid-sized town halfway between Chicago and Detroit with a continually growing alternative music scene so I thought it was about time that someone write about it. I've never written a scene report before and I'm not sure how to so I'll start off with some of the bands from around here.

First off is FA-Q, a local hard rockin quartet who have been around almost three

years now and recently changed singers. They will be recording an EP very soon now so look for it to be out hopefully sometime during summer. They have built up quite a following and are getting better every day now. To contact them write: FA-Q/ P.O. Box 2424/ Kalamazoo, MI 49002. Next up is FEEDBAG, a band who's last show was called the FEEDBAG stinkfest '88". The lead singer paraded around with limburger cheese under his arms and shorts recently soiled with his own liquid excrement. They are a fun band; if you would like to contact them write to: FEEDBAG/ 1840 S. Burdick St #3/ Kalamazoo, MI 49001. Other alternative bands from this area are HEADACHE, G.O.D., LIFE UNDERGROUND, THE GODBULLIES, FUNKHOLE and a few more you will hear about in upcoming scene when I get more info on them.

Also we have a new all-ages club in town called the B-SIDE. It opened quite recently and have had lots of local bands play there along with touring bands. We are hoping it will survive as long as possible. For booking info contact: Dylan Schmorrow/ (616) 381- 6469. Thats all folks. Niev Khabeiry

Things are finally coming to life again in Louisville. BRAIN DEAD debuted their new lineup at an all-age show April 18. Brent Starkey and Shannon Burns are the only remaining original members. They now have Kip McCabe on drums and James Barber on bass. This new lineup and the new songs are hot! The band sounds better than ever.

Former BRAIN DEAD bassist, "Fast" Eddie Taylor now sings for HELLRIDE, a new band that mixes cow punk and head banging heavy metal for a unique sound all their own.

Steve "The Bird," MC Slick J, and DJT are PUSSY MAGNET. They have a crazy rap tape available for $4.00 from John Hawkins/ 1114 Highland Ave. Apt. #1/ Louisville KY. Rumor has it that Ben Daugherty (ex-SQUIRRELBAIT) may be joining the magnet crew soon.

SPOT also has a new tape out. It's called "Proud," and has the swellest looking professional cover-lyrics, and a sticker included. Get a copy of this cool punk stuff for $7.00 from Slamdeck/Scramdown/ PO Box 43551, Louisville KY 40243/0511.

VIOLENTS OF THE SUN have reformed. Their bassist, Chris Abromvage, has been playing for local pop band, CORE OF RESISTANCE, but they're out of commission at the moment since their guitarist/keyboardist injured his hand. We hope to see VIOLENTS playing out again soon.

Lots of other local bands are still playing and working hard. PEACEMONGER, DEATHWATCH, LEAD PENNIES, THE CHANGE, ROBOT SKULLFACE (!), and Lexington's VALE OF TEARS have all played shows recently to good crowds. There are plenty of other local bands - more every day - that I've yet to see. (More on them next time).

Down in Paducah, SIGNAL THIRTY and MC2 are still jamming and doing the occasional hall show. They need to hit the road and do some more shows.

Former MAURICE, SOLUTION UNKNOWN, and FADING OUT members, Sean "Rat" Garrison, Mike Bukayu, Mark Abromvage, and Kevin Brownstein have formed a new band which is sure to be great. They're calling themselves KINGHORSE, and their first show is this week, opening for Fugazi.

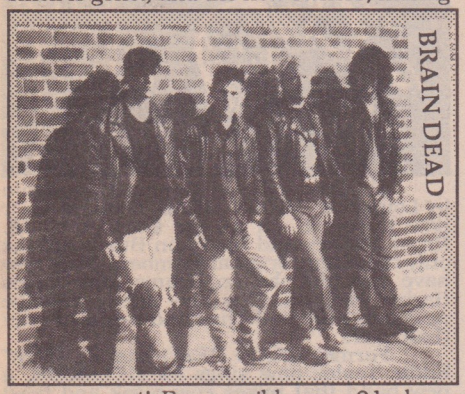
FAT WALLY have a great tape out called "Live In Another Country." These

p: Ramona

guy's Crampsish sound is a lot of fun!

Bands passing through the Louisville area can contact Dave Ellenberger about all-age shows. He's doing them about every other weekend at the Thunder Sports Center just across the bridge in Indiana. Reach him at (502)458-8166.

Tewligan's has reopened in its old place at 1047 Bardstown Rd. (502)450-0487. Everyhting's changed inside (that smell is gone!) and the new owners/manag-



p: Ramona

ers are great! For possible over 21 shows contact Dan Bassell at (502)451-7845 or Scott Haulter at (502)459-8420.

Uncle Pleasant's has found itself having to make some changes since its competition reopened. They'll be trying their first all-ages show on Sunday June 5 with BRAIN DEAD. With Dan Gediman handling most of the booking now, shows should get more exciting. Ask for Dan at (502)561-8640.

Babylon Babylon in Lexington has had some great shows lately. Call (606)252-3222 and talk to Linden if you're headed that way.

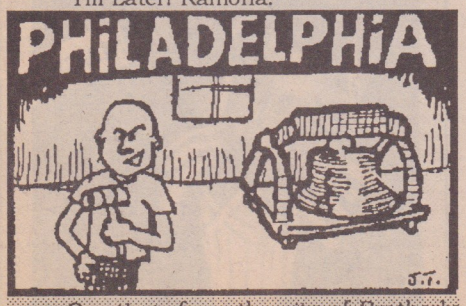
Picasso's in Bowling Green has been booking good shows lately, too. Call (502)781-1301 and talk to Ken Smith. Picasso's is home to Ky's cheesiest band, GOVERNMENT CHEESE (see MTV).

Newport's Jockey Club has reopened. They have a compilation album due out this summer. BRAIN DEAD will be on it, as well as D.O.A. and other bands who've played the Jockey on the past. Contact Dyanna Boyd about shows there.

Radio wise, things are still pretty lame here. WAIF in Newport plays cool stuff, though, and there is an alternative music show called "The Flipside" on Louisville station WFPL-FM. It's on Saturday nights from midnight 'til two a.m. WKMS at Murray State University still does "Beyond the Edge" on Saturday's at that same time, if you happen to be nearer the Murray area. All these stations are very supportive of area bands, so tune 'em in!

Fanzines like Despair (1901 Bainbridge Row Dr/ Louisville KY 40207), Conqueror Worm (2 Rebel Rd/ Louisville KY 40206), Junkyard (8100 Poinsetta Dr/ Louisville KY 40258), and Yum! Yum! (7409 Beechdale Rd/ Crestwood KY 40014) still come out fairly regularly, and Wolfgang's Children will be back out soon with issue #6, its editor (me) finally dealing well enough with having cancer to give a shit about the "scene" again.

'Till Later! Ramona.



Greetings from the city of Brotherly Philth. Things have been pretty slow around here since Club Pizzaz closed its doors to hardcore in early March. Revival, a local poser rip-off joint, has had MDC and Bad Brains at $8 and $10 respectively, the latter with only two other bands — locals F.O.D. and MORE FIENDS.

My first reaction was to organize some sort of protest to get them to lower the door to six bucks, but because I've become so disillusioned with this apathetic scene I gave up before even trying and stayed outside in solidarity with a few close friends. Next time that shit goes down, I'll be there with leaflets and signs for sure. There was so much childish, macho violence both during and after the show that I'm pretty disgusted with much of this "scene" right now.

SCAB CADILLAC played at the MDC show and were decent. They're quite the rave with the college and bar scene these days. Also jamming were McRAD, who have two decent albums of punk/reggae/hc/funk talent out. The BIG THING completed a two week stint around the East Coast with MDC, but seemed sort of tired on the day of the finale at Revival (their tour bus broke down and is still somewhere in Georgia). They have their own 7" out for $3 ppd. from them (all addresses to follow).

Some bands playing around the exclusive, over-21 watering holes include ELECTRIC LOVE MUFFIN, whose album is still available from Buy Our Records. F.O.D. also have two LPs available from B.O.R. Other bar bands in Philly are SERIAL KILLERS (LP out on Plus records) TRAINED ATTACK DOGS (7" out on Rave Records), VAN GOGH'S EAR, DEAD GIRLS IN TIGHT SKIRTS, SAVAGE 3-D, and DEADSPOT. I'm not really into the bar thang but some of those types of bands also play parties and a rare all-ages gig.

Let's see, HOMO PICNIC are now defunct officially I guess, as are DEEP SIX, and I.N.R.I. haven't done anything for quite a while (have they ever?). SCRAM may be the support for the SCHOOLY-D EXPERIENCE, a local rapper, on his next tour. There was a great industrial show on May Day at University of the Arts featuring Triggervision from NY as well as MORE FIENDS, ORIFICE, SINK MANHATTAN, and KING CARCASS. DARE TO DEFY from the 'burbs have a 3-song demo out called Man Vs. Man that rips if you're into heavy hardcore like I am. It's $2 ppd. and they'll be recording a new one any day now.

Ex-E.A.B. vocalist Steve and some other skinheads (ex RETer(s)) are recording their UNITED NOISE demo very soon. PAGAN BABIES are soon coming back from their West Coast tour and played Gilman St. in May. Their LP will soon be out on Roadrunner Records. The advance tape was decent, but nothing mesmerizing. THE UPRISE put their own 7" out a few months ago and its selling pretty well, I hear. Ex-LEGITIMATE REASON guitarist John Fynn is supposedly forming a new band. Chip is now singing for FEAR OF LIFE and they're practicing again. Bands I've seen or heard around are SHE MALES, STILL STUPID, ABACINATOR, ARRESTING OFFICERS, and MESMORIZED.

Like I said, this city royally blows on the whole, but there are a lot of concerned individuals who put out some great print quite regularly. But before I get to that, I almost forgot— ALBINO BULLFROGS have a new lead singer (me, by the way) and a brand new 9 song demo with 10 times better production than the first one ($3 ppd).

Zines: Total Thrash #12 is out and has interviews with Necrophagia, Bloodfeast, Chakal, and more, plus a million demo and album reviews. $2 ppd for a great zine if you're into crossover or metal. Viable Alternative #2 is out with Sheer Terror, Affirmative Action, Rattus, Vicious Circle, and more with a comp tape review section loaded with info and reviews on bands from all over the world. Check it out for $1 ppd.

Other zines which should have new issues out soon are Underground Offensive, Threatening Society (Tony requests that all mail to his zine not include the title in the address as he has been having trouble with opened mail), and Philly Zine. Back issues of all these are still available and the last issue of each is still relatively current. Just send $1.50 to 'em and you should get something back. They're all really good zines too.

A great new rag is Primary Concern. Marc worked long and hard on this one and it sure does show. Anyway, it's $2 ppd ($2.50 overseas) and $1 from each sale goes to help MUSIC IN ACTION and the homeless. Another good new zine is Real World (50¢(?) ppd, I think). Threatening Society and Philly Zine both have good comps out with some local stuff on both. The infamous Rick Kaos has two cool comp tapes out: Raise A Flag? No Way! and Fighting Back — stuff like Wretched, Dissent, Vicious Circle, Rattus, No Fraud, and much, much more. $3.00 ppd. and all proceeds benefit humanitarian efforts. VA fanzine is looking for bands to be on its first international comp, so all interested bands should send their demos and information/ lyrics/ graphics etc. to the address listed. Speaking of Viable Alternative, we and Total Thrash have formed Alternative Thrash Productions and are putting on shows at the Frankford Y this summer to raise money so we can rent a permanent venue of our own. All interested parties can contact Scott at (215) 546-0240 or Dave at (215) 724 7927. Bands, send demos to VA or TT with address and phone numbers. Here are all those addresses — and the dreaded sign-off: Anarchy and Peace, Dave.

BIG THING or Rick Kaos/ 4319 Fleming St/ Philadelphia PA 19128... E.A.B., Viable Alternative, Alternative Thrash, or me/ 4817 Warrington Ave, First Floor/ Philadelphia PA 19143... DARE TO DEFY/ c/o JeffThies/110 Beverly Dr/ Kennet Sq PA 19348/ Philly Zine (or if you want to find out just about any local band's address, Jesse should be able to give it to you)/ c/o Jesse Townley/ 108 Rochelle Ave/ Philadelphia PA 19128... Primary Concern/ c/o Marc Fisher/ 234 Lloyd Lane/ Philadelphia PA 19151... Real World/ c/o Todd Felzer/ 758 Bobwhite Ln/ Huntingdon Valley PA 19006... Total Thrash/ c/o Scott Helig/ 2127 Tryon St/ Philadelphia PA 19146... Threatening Society (address to Tony Mattei only, not TS)/ 1425 S. Broad St/ Philadelphia PA 19147... Underground Offensive/ c/o Rennie Resminni/ 6261 Planck Rd/ Narvon PA 17555.

p: Shirley Steinmacher

The following newspaper cuttings sum up some of the factual information concerning yet another example of the authorities selectively cracking down on posters and flyers they don't like. Subsequently, all the defendants got lawyers. Jeff Nelson was represented by a lawyer who does a lot of work for the DC-based Christic Institute (who initiated the law suit against the Contra-Medellin Drug Cartel guns for money connection), and his intervention resulted in the charges being dropped (with a promise not to sue Arlington County and to ask permission for any further postering). The DC people, including Mark Anderson of Positive Force, were all fined $50 each. Mark retained an ACLU lawyer after the FBI said

Pig posters: Authorities go after punkers for anti-Meese signs

By James Rupert
Washington Post Staff Writer

Experts agree . . . the Meese posters are getting attention.

In the past three weeks, Arlington police have arrested four persons for posting boldly colored signs that castigate Attorney General Edwin Meese III on public property. Washington police have ticketed four other persons, and an Arlington man says he has been called for questioning by an FBI agent because copies of the poster were found in his car.

The posters, which say "Experts agree . . . Meese is a Pig," are the product of an informal group of punk rock musicians and their fans. Members of the group said that on May 16, under cover of night, they pasted about 500 signs on traffic signal boxes, construction sites and walls in the District, Montgomery County and Northern Virginia.

The poster hangers, speaking on condition that they not be identified, said they also were responsible for a round of posters that appeared last December and said simply "Meese is a Pig." In interviews this week, a half-dozen members of the group said the project began with a few local punk rock musicians and spread to include about 60 of their friends who oppose Meese's law enforcement and civil rights policies.

On May 16, Arlington police arrested three Arlington residents—Jeffrey Nelson, a 25-year-old musician who operates Dischord Records, a local punk-rock music label; Heather Lynn Johnson, 20; and Michelle Cochran, 21—and Peter Hayes, 30, of Washington. Officer Glenn Sandford at first let the

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BY KIMBERLEY ARRINGTON—THE WASHINGTON POST

"Meese Is a Pig" posters at 9th and I streets NW, across from Convention Center, are the product of an informal group of punk rock musicians and their fans.

Anti-Meese Posters Catch the Eye of Area Police

POSTERS, From A1

four go after having them remove posters they had been hanging in the predawn hours at the Ballston Metro station, but returned that night to serve summonses for posting signs on county property.

The four have retained Alexandria attorney Philip Hirschkop, a noted civil liberties lawyer, and have declined to comment at his direction.

The same night District police ticketed four poster hangers at Seventh and D streets, SW, a D.C. police spokeswoman said yesterday.

Another Arlington man, Mark Andersen, who has not been arrested or ticketed for hanging the posters, said the FBI tried to question him last week after copies of the poster were found in his car by officers of the Secret Service Uniformed Division. Andersen's attorney Jonathan Smith said FBI Special Agent John Kerr of the bureau's Washington field office "told me he was instructed by the U.S. attorney's office to investigate and report on" the source of the posters.

FBI spokeswoman Susan Schnitzer would neither confirm nor deny the investigation. Justice Department spokeswoman Deborah Burston-Wade said she was "not aware that any [investigation] had been requested" by the department.

Andersen, a punk music fan who occasionally writes song lyrics, said that at 5 a.m. May 16 he was walked into a parking lot at Columbia Road and Mozart Place in Adams Morgan to recover a bucket of wheat paste and rollers dropped by a poster-hanging team that had fled from police earlier that morning. He said he noticed a dark blue marked Secret Service cruiser pull out of a nearby alley and that it followed him as he walked to his car and then as he drove several blocks on 16th Street.

At a stoplight, "they noticed I had no brake lights . . . and pulled me over," he said. "They looked into my car, noticed that there were posters in there, and began to ask me questions about that."

"One officer remarked to another, 'It looks like we've solved the Meese is a Pig mystery,' " Andersen said.

Andersen said the officers held him for an hour and that over that time as many as five other Secret Service cruisers gathered as officers discussed "what to do with me." They issued a ticket for the faulty brake light and let him go, Andersen said.

A week later, he said, FBI agent Kerr called and, referring to the incident, asked Andersen to submit to questioning about the Meese posters. Smith, Andersen's attorney, said he had asked Kerr to submit questions in writing, but had not received them as of yesterday. Kerr declined to comment yesterday.

Secret Service spokeswoman Jane Vezeris said she was unaware of any effort by the agency to investigate the poster campaign. The Uniformed Division officers "may have thought [Andersen] was acting suspiciously" and acted "pursuant to their normal responsibilities" to guard foreign embassies. There are several embassies on 16th Street, within two blocks of the spot where Andersen said the officers began following him.

Smith expressed surprise that the FBI would investigate "such a minor crime" as the posting of signs on public property. "I think what they're trying to do is to harass people because of a political statement they're making against the attorney general."

FBI spokeswoman Schnitzer said that "just because somebody puts up posters, we do not have jurisdiction. If they are on federal property, we may."

According to members of the group, the campaign began in December when about 30 people pasted up the red and blue posters, which also contained an essay calling for his resignation.

The essay, which has been reprinted on T-shirts being sold by the group for $12 at Common Concerns bookstore on Connecticut Avenue in Northwest, notes that Meese is being investigated by special prosecutors for a possible role in helping the Wedtech Corp. to illegally win government defense contracts, and for involvement in the Iran-contra scandal. Noting his call for the abolition of the Miranda rule, which requires police to inform citizens of their rights upon being arrested, the essay argues that Meese "has led the administration's campaign to smash the hard-won civil rights gains of the 1960s and '70s."

Andersen said the essay reflects "outrage" in the punk community. "Ed Meese represents a threat to the basic punk ideal, which is freedom," he said.

The Justice Department spokeswoman, Burston-Wade, said "the attorney general has seen some of the reports" in the press about the posters, "but I think he has not even seen the actual posters . . . . It's just a lot of silliness," she said. "I just gathered that they are put up at night, and all kinds of creepy things come out at night."

Last month, in what one musician described as a "guerrilla poster" war, carloads of musicians and fans cruised at night through specifically assigned neighborhoods in Washington and its northern and western suburbs, looking for places to post the signs.

"We tried to put them on the main commuter channels, where people who work downtown would get kind of slapped in the face by them," said a guitarist in the group. "We try to put others in places where we know they will stay for a while."

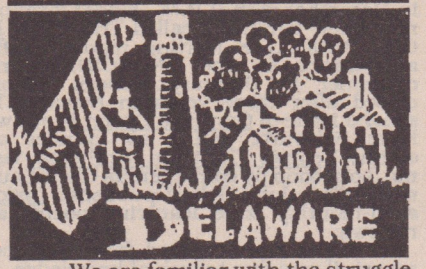
He said that after several of the nighttime strikes "we got pretty relaxed."

Participants in the poster operation, citing the day's delay in issuing summonses against the four arrested in Arlington, said they believe Arlington authorities may have had political motives in prosecuting the four. The four declined comment on advice of their attorney.

Arlington police spokesman Tom Bell confirmed that Officer Sandford had let the four go and did not charge them until afterward. Sandford "checked with the magistrate first to see what would be the best way to handle this," Bell said, but insisted that the decision to arrest the four had been Sandford's.

they wanted to question him. The FBI seems to have lost interest since then.

Anyone interested in obtaining a "Meese Is A Pig" t-shirt can send $15(?) to: Pedestrian Press/ PO Box 25375/ Washington, DC 20007-5375. Some of the proceeds will be donated to charitable causes.



We are familiar with the struggle between good and evil- the good guys battling with the bad guys. Such a grapple exists in the Delaware scene. Each time one of the good guys- an independent promoter- rents a hall and puts on a show, the bad guys couple forces and thrash bathrooms in the hall, and provoke fights while under the influence of alcohol. This is not a good situation.

The Good Guys: Congratulations to the independent promoters in Delaware. Scott Bryan held a benefit show for disabled Chris Jamison, featuring C.O.C., F.V.K./ EMG, INFECTION and MARCUS HOOK. Over two thousand dollars were raised to aid Jamison...The second P.E.T.A. animal rights show in Delaware in the past six months was held in Milford and featured Crucial Youth (NJ)...Martin Ford of PASCAL'S ARMY has organized their first warehouse show with INFECTION, MARCUS HOOK and others...A final hoorah for the responsible fans and performers of the scene!

The Big Boo-Hiss award goes to the punks in the scene who arrive at a show and vandalize the bathrooms before the show starts. C'mon guys, we all need to use the john! A Big Boo-Hiss for the Delaware skinheads at the C.O.C. show. This objective reporter saw a skinny kid get slugged by a skinhead, then taken to the ground whereupon several additional skinheads added to the pile. "It's so nice to see that scene unity is working." The incomprehensible aspect of this dilemma is that these skinheads appear to be nice guys. We will see what develops at the next show.

The following is what I suspect to be an incomplete list of Delaware bands:

MUSTARD TRUCKS broke up in February after a two year reign in Newark as rock trio innovators. Singer and fabulous guitarist, Todd Werny packed his bags for the state of Washington. A document of MUSTARD TRUCKS is available on their Nuclear Age cassette. ($2 ppd. to Mustard Trucks c/o Jerry Lehane III/ PO Box 0614/ Newark DE 19715-0614.) Jerry Lehane III has an enormous catalogue of cassettes for sale. His recordings include compilations of hardcore, new wave, comedy, and poetry. His 90 minute cassettes are $3 ppd. and his 60 minute cassettes are $2 ppd.

BATS WITHOUT FLESH toured Boston in February and their original industrial music was featured in a live performance on The Joint, Brandeis University's radio program for upcoming bands. In April, synthesizer programmer Chip Willey will release BATS WITHOUT FLESH first twelve inch EP on NTS Records. (NTS/ Chip Willey/ 742 Papermill Rd./ Newark DE 19711. Call 5-11 pm at 302-737-9369).

MARCUS HOOK, featuring virgin vocalist Andy Duvall, will reveal their refinery rock sound on April 29, with the release of their first 7" on Kurt Beers' Deep Statement label. Contact MARCUS HOOK for gigs and Deep Statement for a catalogue at the following address. (Deep Statement/ PO Box 616/ Wilmington DE. 19899-0616. Call Kurt, Eastern time at 302-429-1872 between 8 am and 6 pm.)

PASCAL'S ARMY is planning a new recording soon. Tim Stalin is their new drummer as Martin Ford has moved to vocal duties. PASCAL'S ARMY is hosting their first warehose show in late March. Some interesting and ambitious hardcore from Newark! (Pascal's Army/ Martin Ford/ 8 Millwright Dr/ Newark DE 19711. Out of state bands write for booking).

INFECTION's new line up is as follows: Veterans are Victor, Sean, and Steve, with INFECTION rookies Vo on drums, and Lou on gutiar. Sean Pierce describes INFECTION as powerful hardcore featuring a metal

edge, with a lyrical accent on skinhead unity. In April, INFECTION plans to release an eight song 7", Our Pledge. T-shirt: Infection Wants You design - $9 ppd. (Infection/ Sean Pierce/ 2105 Prior Rd/ Wilmington DE 19809.)

HOMEMADE SIN released their second cassette recording Opening, Awoken on Deep Statement in February. HOMEMADE SIN is popular in North Wilmington for Casey Leamy's genius guitar work and their Hardcore/ Doors approach to music. They are planning a vinyl release with MARCUS HOOK crooner, Duvall, producing the project. (Sid Williams/ 1432 Fresno Rd./ Wilmington DE 19803. Contact Deep Statement for previous recordings.)

HEAD ON features former members of THE DRIPS and INFECTION. Guitarist Chris Dell'olio describes his band as straight-edge hardcore, and says they are ready for shows. (Head On/ 1302 Carr Rd/ Wilmington DE 19809).

SPIT - After two succesful cassette releases, this nasty, mean one-man-band release its first 12", Road Pizza, on the newly established NTS label. SPIT is responsible for intelligent music backed with shocking and sadistic lyrics...Should be a fascinating release. (SPIT c/o NTS/ 742 Papermill Rd./ Newark, DE 19711.)

O.O.D. is ORGY OF DESTRUCTION. They recently made one of their first Delaware appearances at the December Delaware Hardcore Showcase. O.O.D.'s crunch-core interpretation of music will be available soon on a cassette recording. (O.O.D. c/o Mark McKinney/ 1127 Powderhorn Dr/ Newark DE 19713.)

F.V.K./EMG has a new and successful rhythm line up with Pete Weidman on bass, and Dave D. Mc.G. on drums. Guitarists Jeff and Mike have been improving slowly. Very slowly. F.V.K./EMG will tour March 25 until April 3 from Delaware to Florida, then back. Once home again in Milford, the band will begin to record for their LP with an anticipated release this summer, followed by a potential cross country U.S. tour. Set up gigs at: F.V.K./EMG/ RD 1/ Box 467/ Milford DE 19963/ 302-422-6190.

FREUDIAN SLIPS have an eight song cassette release out quite soon... HENRY THE BAND continues rehearsals despite the departure of their bassist... MAD DOG has replaced singer Victor George who recently re-joined INFECTION... CROWDED KRYPT has a cassette available through NTS...PASCAL'S ARMY and O.O.D. have teamed up to present shows in their practice warehouse. The first show will be a local showcase...BIG BITCH MAGNET dissolved in December with B.B.M. singer forming a new band tenatively called THE RICH MICAL BAND...Lee Harting made his first appearance as the UNDECIDED's new drummer in January...Reborn Records closed after three years in Newark...The second issue of Cryptical Oyster is out with Mike Schwartz acting as founder and editor...Temper Tantrum Anthems issue no. 3 out soon by comic genius Chris Lauern-friends... John Sybert publishes Insider, a bi-monthly 'zine featuring poems and reviews.

If you were omitted from this scene report, it was due to lack of knowledge, not ignorance. If you feel my reporting is inaccurate please write or call. If you are out of state and need some help, do not hesitate to call me at any time.
David McGurgan/ 101 S. Avon Dr/ Claymont DE 19703/ 302-738-1329.

I was glad to see a report about women in Mexico included in the last issue. The Mexico scene has had a few reports and reviews in MRR. Some of them are in issues: 12 (I think its the first one), 20, 23, 29, 43, 46, 53, 56 and recently issue number 61. I think I have a little bit more info to share, so here's my report. I've been out of Mexico for almost three months, so I might miss some news. 1987 was a great year for the Mexican scene. Our first punk record was released! In this rich country full of poor people it's really hard to put out a self-produced record. Our movement has been relatively limited due to several reasons such as the inconsistencies of bands, inexistence of alternative record labels, and also the scarcity of our economy, crisis and upcoming problems because of corruption. Most people in the lower class and even in the middle class earn the minimum wage which is about 6000 pesos (about $3 US) a day or so. It's mostly poor guys involved in punk activities. If they want to get a record from the import stores, they've got to pay around $15. In other words if you want to get some foreign material you've got to work and save money during 5 days, without mentioning food and rent payments. Every country has its own problems, but I'd like you to have an idea of how difficult is to do activities for supporting the scene, and why our scene has gone mostly unrecorded or documented. Money sources are not enough to cover even the most essential needs.

OK, getting back to our first record titled Solo Para Punks is a compilation LP featuring SINDROME DEL PUNK, REBEL D' PUNK, DESORDEN PUBLICO, all from Mexico city. The first two have a '77 sound, and DESORDEN PUBLICO is more into HC sound and also have a demo out. REBEL D' PUNK have also been included in some rock compilations since early '81 and probably they had some singles, but I'm not sure of all the facts. Anyway this LP is considered by many people as the first official punk record. April 1987 was the beginning of the Colectivo Cambio Radical Fuerza Positiva along with other colectives like Colectivo @ and Colectivo Caotico (?). The C.C.R.F.P. organize gigs for supporting local bands. They also publish a fanzine and it has two issues out (#3 is coming soon). It includes only Mexican bands and it's put together by different guys, so each issue is made by different people; it doesn't have an editor, so it's a real collective work. For contact write to either of these guys: Ana Hernandez M./ Lista de Correos #17/ C.P. 11410/ Mexico, D.F.; Miguel Melendez G./ 2a priv. de la Rinc./ Lago Superior 27/ col. Tacuba/ C.P. 11410 Mexico, D.F./ Mexico.

XENOFOBIA from Mexico city put out a self-produced 7" EP Muerte en America (Review in MRR #56). It's a great effort, available for $3.50 from: XENOFOBIA/ c/o Raul Varela/ Av. de las Flores m 24 L 4/ col. Juan Gonzales R./ C.P. 07410 Mexico, D.F./ Mexico.

HISTERIA from Mexico city had a practice-demo, but they seem to have broken up a couple of months ago. Recently they've had some live performances and might be back. MASSACRE 68 from Mexico city also have a demo available (review in MRR #53). They're in a similar situation to HISTERIA, and now it's a different line-up. For further info or tapes write to: Miguel A. Cortez O./ apdo. 17-808/ C.P. 11410/ Mexico, D.F./ Mexico. ATOXXXICO from Mexico City recently released a 7" EP Punks de Mierda (MRR #61). They're sponsored by P.P.R. indie label which was formed by people from Armagedon zine (R.I.P.), Furia y Mensaje zine (R.I.P.), La Peste zine and members of ATOXXXICO. They publish P.P.R. zine. Write for ATOXXXICO EP ($3.50) or for P.P.R. info from either of these addresses: Roberto Munoz L./ Heroes 10/ col. Tepalcates/ Mexico, D.F./ Mexico or Jesus Jimenez Mtz./ Apdo. 37-481/ C.P. 06603/ Mexico D.F./ Mexico. SS-20 is another band from Mexico city; they have a demo Ataque Sono, with booklet and stickers. They have a female singer and also publish Caramelo zine. In May they had a recording session and probably will release a split tape with SUBVERSION COLECTIVA, also from Mexico City. Reach SS-20 and Caramelo zine c/o Patricia Moreno/ Calle Caletal 653/ col. Granjas Mexico/ del. Iztacalco/ C.P. 08400/ Mexico, D.F. / Mexico.

ASFIXIA, ANTI-GOBIERNO and DECADENCIA (great HC) are some of the new bands who have emerged up from Mexico City. ANTI-GOBIERNO c/o Sergio Esquivel M./ Gral. Mateo Almanza #3 mza. 57/ col. Francisco Villa/ C.P. 09720/ Mexico, D.F./ Mexico. DECADENCIA c/o Guillermo Alcantara/ Nvo. Leon 96/ col. Providencia/ Mexico, D.F./ Mexico. ANARCHUS is a thrash band and have a demo Total Hate out c/o Miguel Guerrero/ Torno 74 col. Artes graficas/ C.P. 15840/ Mexico, D.F./ Mexico.

Some other zines in Mexico city are: Nuestra Generacion c/o Antonio Damian M./ Av. canal del Tezontle 130/ col. Agricola Oriental/ C.P. 08500/ Mexico, D.F./ Mexico. La Peste zine c/o Gersain Torres/ Belgica 319 int. 34/ col. Portales/ C.P. 03300/ Mexico, D.F./ Mexico. Escoria zine c/o Prol. Calle de Bordo #3/ col. Villa Lazaro Cardenas/ C.P. 14370/ Mexico, D.F./ Mexico. Testimonio Punk zine c/o Cardenas Tellez U./ calle Eduardo Villada #54/ col. Granjas Valle de Guadalupe/ Edo. de Mexico/ C.P. 55270/ Mexico. Other bands from Mexico city are (most of them now defunct): KAAOOSS SUBTERRANEO, YAP'S, SICOSIS, COMPLOT ANARQUICO, ANORMAL, GERMENES PODRIDOS and SUBVERSION COLECTIVA (formerly T.D.K.K.).

The Tijuana scene is pretty different from what it used to be... SOLUCION MORTAL (well known to some of you) have had a lot of problems and I can't say they'll be back but Jorge and Alan are still trying. Some reviews and articles about SOLUCION MORTAL are in MRR numbers 20, 23 and 43. If you want to get some of their tapes write to: Death for Prolit/ c/o Alejo Dominguez P. (Boonz)/ Fracc. Costa Bella #923/ Av. B/ Ensenada, B.C./ Mexico. He carries a lot of SOLUCION MORTAL stuff. ESPECIMEN is a new band based in Tijuana, reach them c/o Benny Rotten/ prol. H 585/ Apto. 4 calle 6/ Tijuana, B.C./ Mexico. SYNOD can be contacted at: Correo Fronterizo 454/ San Ysidro CA 92120/ USA. PAZUZU is a thrash metal band from TJ. Other bands in Tijuana are: (some have broken up) MI-

NORIA CONCIENTE, BLACK MARKET, ANTI-SISTEMA SOCIAL, ERA RADICAL, INTENSIFICACION and RESISTENCIA RADICAL. There are some zines such as: Libertad hecha de represion zine c/o Julio Martinez C./ Av. Mar de Cortez 9-A/ col. Lomas del porvenir/ C.P. 22110/ Tijuana, B.C./ Mexico. or Psycho Candy zine c/o Rafael Saavedra/ meseta 60 costa hermosa/ Fracc. Playas de Tijuana/ C.P. 22200?/ Tijuana,B.C./ Mexico. INTENSIFICATION have changed their name to TURBULENCIA CAOTICA.

Mexicali has a small scene. I know about the existence of three bands: MENTE DANADA, NO MORAL and GENERACION PODRIDA.

Guadalajara has a small scene too; I think there's a radio show and some bands like: DRAKKAR, a speedcore band. For info write to: Carlos A. Medina/ Salado Alvarez #371/ col. Hidalgo sp Tlaquepaque/ Jalisco/ Mexico. NEUROSIS (formerly A.D.I.) is a good new band with a metal-edged HC sound. A.D.I. have a demo out and now NEUROSIS (their new name) is soon to record another tape. For more info write c/ o Juan C. Suarez/ Jaime Nuno #906/Sector Hidalgo/ Guadalajara/ Mexico. There are other two bands: ROTTEN and PUTREFACCION.

In other states besides Mexico the punk disease is present, but there's no any info available. The U.S. alternative label Vinyl Communications and I are trying to put out a compilation LP of Mexican punk-HC bands, including material from some bands who have broken up, stuff that has never been pressed in vinyl, and some tracks from the three first records there are. This project is not a personal work; we're asking for contributions from all bands, zines and active people in the punk scene. So that way, it'll be a collective project which belongs to the Mexican scene and people who support it. It'll work like a big cooperative, and it's also intended to help develop communication between the world punk movement and the Mexican scene. It'd also be an important step toward an expansion of activities, or forthcoming vinyl releases. We think we can give better contributions to the scene if we work together, and offer an alternative instead of just giving a bad image to punk. Thoughts are fine, but not enough without actions. Right now we're expecting people's response and the stuff to be included in the LP.

I also run an alternative/indie distribution label (records, zines, tapes, etc.) with lots of rare Mexican stuff. I'd like to distribute any foreign stuff such as comp tapes, records and zines. The distribution is free, so write, and send samples of your products and wholesale prices (on consignment if possible). I'm still trying to join a band, and soon I'll start publishing a zine. If you want to write, please allow one or two months because right now I'm out of stock and can't answer as I'm in a short trip in the USA. My address in Mexico is below, but if you need to contact me now, write to Vinyl Communications at: P.O. Box 8623/ Chula Vista CA 92012. Well, that's all for now. Javier Bautista Garcia/ Calle Campos Eliseos #97-A/ Fracc. Villa las Flores./ C.P. 72560 Puebla, Pue./ MEXICO.

Hello to everybody out there!! Well, I'm gonna tell you something about our scene. I'm only going to mention the bands that are active at the moment and the bands that have recorded something.

First something about the situation in Peru: there is a gig every month. Before we had more, but now we don't get places to have the gigs. Old places don't want to give us their locals because some stupid bastards, macho punx have broken the windows and bathrooms of those places. Hopefully, we have found a house where we can have gigs. Already we have done one gig last week! Our country is very disorganized and is going to hell. There are no money exchange houses, so we cannot get dollars, pounds, etc. Only when someone sends us money from other countries can we buy foreign zines, tapes, records, etc. Our post office is very bad! So if any of you send money to Peru, HIDE IT WELL!

Well, lets go on to the bands: GO3 is a band that plays US HC style. They're excellent! They have already recorded an eleven song demo. They are going to record a new one very soon. There are only three in the band. Gonzalo: guitars/vocal, Gabriel: bass/chorus, Guillermo: drums/chorus. All their lyrics are personal, about people... ATAQUE FRONTAL are a great HC band. They have recorded two demos. The second one is coming out as an EP on New Wave Rec. (France). Then we have ESCOMBRO which is a punk rock band. They have split up but before they did, the recorded a ten song demo. They play melodic punk rock, which I consider boring. KAOZ is a skinhead band. They play slow and fast HC but very violently. They aren't nazis or fascists! They say they are going to tape something soon. DESCONTROL is one of my fave bands. They split up some months ago. They started in '86 with a US HC style. Then they started to play more HC (more heavy) and recorded a great demo (25 minutes). And before they split they were playing metal-core. Some of their new metal songs are good and were recorded live in the last gig they did. KAOS GENERAL is a very old band. They play very fast and have anti-military lyrics but also some personal lyrics too. They recorded a four song demo which sounds great. They are planning to record a 17 song demo soon. They are: Coco-drums, Armando-bass, Alejandro- vocals, and Richard-guitar. SENTIDO COMUN is not such an old band that plays HC music. This week they are going to tape a five or seven song demo. All the people in that band do zines and one of them also does comp tapes. They are: Renzo- bass, Giancarlo- drums, Alejandro- guitar, and Alberto- vocals. Then we've got LEUZEMIA which recorded a now sold out LP. They used to play punk rock '77 style. I think this LP is boring. This band split up long time ago. Another band that split up a long time ago is AUTOPSIA. This band recorded a fifteen song demo which has slow and fast songs. They were influenced from Siouxsie to 7 Seconds. Really weird! NARCOSIS has also split up and recorded a very good demo. There were only three in the band and used to play thrash punk. PROFETAS DEL CARAJO play punk rock which is really good and fun to listen to. They have funny lyrics. They have recently recorded a tape but I havent heard it yet. CURRICULUM MORTIS is a metal band that plays often with HC bands. They're really powerful. ENAGE NADOS used to play very fast thrashcore but unfortunately they split up and didn't tape anything. S.Y.S.M.D. was a band that only did one gig and they didn't sound so good, then they split up.

Now I'm gonna tell you about the zines. All are written in Spanish. We've got: L.D.E., Espantapajaros, Bakteria (mine!), A.O.N., Existe, and some more which I do not remember. Sorry!

About guys who do comp tapes we've got GC tapes (3 tapes out), Bakteria tapes (2 out, first is an international comp, second Peru HC comp), Espantapajaros Tapes (1 out, I think) and one or two more which I don't know the names. There are are quite a lot more bands playing HC or punk rock at the moment but I haven't mentioned them

because they've got nationalist and/or racist lyrics. Also, here there are lots of post-punk bands but they've got worthless lyrics. I want to form a thrashcore band, but we haven't got a singer. The name of my band is gonna be DISCORDIA, I think. I do Bakteria zine. Issue #1 is out (2 dollars post paid) and Bakteria Tapes (3 dollars each). All demos of Peruvian bands have good sound, anyone that wants info, tapes (studio/live) or anything please drop me a line. Any demo (60 min. tape) is three dollars (postpaid). I answer all letters. Cesar/ Trinidad Moran 1340/ Lince, Lima 14, Peru

It's been two years since Vote Vasko (P-Tuotanto) wrote an article of the Finnish HC-scene. So it's about time to tell you something about the present situation here in Finland.

It's been a bit sad to notice that the original idea of punk has got somewhat lost in the process. Many great bands have made changes in their music and some in their lyrics, too, starting to play more metal-oriented HC. Fortunately there still are bands which have maintained their basic ideas and attitude the same as when they started. Although playing metal is very popular in these times there's been some positive exceptions to the rule; some bands have gone back to the year '77 again and started playing the so-called "traditional punk" (FUCKING WORLD, SATELLIITTI, etc.).

When it comes to gigs 1987 was a good year. There were a couple of punk festivals in which unknown bands also got a chance to play. This year there haven't been so many happenings. The biggest punk/HC/ underground happening last summer was a two-day festival in Lieto, which is near Turku.

The organizer was Vox Populi and the festival's main theme was campaigning against AIDS. All profits from the gig went for AIDS research. Unfortunately most of the audience there was pissed out of their minds as usual. Probably due to this there occurred a lot of fights and thefts. The worst troublemakers were some racist nazi-skins who were there just to start fights. Luckily these half-minded idiots are leaving the scene fast. About 30 bands played during the two days, for example IRSTAS, KUMIKRISTUS, MACABRE'S MIND, TREBLINKA and W.D.M.

About the bands: our tour starts from the north. There lies Tornio, hometown of the legendary TERVEET KADET. TERVEET KADET is probably the best known Finnish HC band. As for now TERVEET KADET have split after recording an LP which probably will not be released ever. Some say that it was about time for them to quit 'cause their style was radically changing into more basic rock'n'roll. However, there are two bands which take it up where TERVEET KADET left off: RAAMATTUPIIRI and CMX. RAAMATTUPIIRI have made two demo tapes and a split EP with PERESTROIKA. This 7" is available with ULO magazine #28. CMX have also put out a 6-song EP called Johannes Kastaja. Also from Tornio come VASTAISKU (ex-SORTO) and TORNIO SS. We don't have much to tell you about these bands so better shut up and move on.

The next town we're telling you about is Oulu. A couple of years back there were lots of punk/HC bands but most of them have split or started to play trash; KAIKKI POIS and FAFF BEY belong to the latter. FAFF BEY has just released an EP called S/M Party. IRSTAS plays more traditional punk and has a track on a comp EP Suuren Hiljaisuuden Jalkeen. RADIOPUHELIMET have released two 7" EP's and created a really unique style. Thanks to this they have reached an audience wider than "normal" punk bands.

The most active town at the moment is Vaasa where one can find 3 punk bands: AKK, VIHAN LAPSET and TREBLINKA. These bands just put out a split EP Waasa Palaa. AKK's and TREBLINKA's style is traditional punk whereas VIHAN LAPSET has been influenced by rock and pop.

Pori, which lies on the west coast of Finland also has three bands: XJH, PYHÄ PASKA and TERVE PÄÄNAHKA, which is the only oi-group here at the moment. It's important to point out that these people are not racists or fascists but just punks with strange hair-dos!! PYHX PASKA has nothing special to offer in their music whereas XJH has been influenced by reggae and other music styles which is somewhat rare amongst Finnish HC bands. XJH is one of the few bands in Finland with a female vocalist. These three bands have also made a split EP which is now out of print.

Tampere is a town which was known as "The Mecca of Punk" a few years back. Nowadays there's not much activity anymore, just these three bands keep on going: ATTANAS, MAFIA and C.N.T., which consists of two ex-RIISTETYT members and two other players. ATTANAS has released two EP's which have sold very well. At the moment they're recording an EP to be released by Peaceville Records. MAFIA is one of the younger bands but already has put out two demo tapes. Their first recorded material will be 2 songs on an international comp LP Dokumentti Todelli. C.N.T. has released an EP called Mitaleja but it came out almost two years ago.

Those were the most active towns when it comes to playing HC in Finland. The forementioned bands aren't the only HC groups here, there are a lot of different groups around but usually there's just one band per area.

From the outskirts of Forssa comes PERESTROIKA which got it's drummer and bassist from VALTIOKOLHOOSI (does anyone remember the Olof Palme EP?). They play mostly rock-oriented punk and have recently released a split EP with RAAMATTUPIIRI. There's been some rumours about their forthcoming LP which should come out on a Brasilian label. SABOTAASI have probably got a younger line-up than any other Finnish punk band. Their trademark is melodic HC. Kahlenukke Records has released their EP and a 7".

From Äänekoski come BRUTAL and KANSA TAISTELI which play the ever-so-popular" 1-2-3-4 head-on-the-floor" tunes. In spite of several requests not to release anything BRUTAL is putting out an EP...
PYHÄKOULU, which nearly broke up after their guitarist got killed in a car crash, have released an EP and a 12". Their current line-up is: Saku (vocals), Låski (guitar) and a new bassist.

Finland's answer to GG Allin is KIIMA. Their lyrics, too, are filled with sex. Their next EP will be out soon. EUTHANASIA is a band with a lot of humour in their lyrics. Musically they're very melodic and fast. EUTHANASIA is one of the absolutely best bands in Finland. Their new EP Olöriefot Putkosessa, Kemoryölöt Kabinessa came out just a while ago and was sold out within a month.
MAASEUDUN TULEVAISUUS isn't a HC band but has become more and more popular in our country. Their audience is mostly punks but there are also many other types of people. In '87 this powerful group released two 7" full of originality: Agrikulture, which is a 5-track EP and a single Adventtilaulu/Lyhteet. They also gigged a lot and were one of the acts at the Jarocin festival in Poland. Their LP Periferia was released early this year by Hiljaiset Levyt which also released their two previous records.

SA INT, which is one of John Peel's favourites have released two EP's. They play fast and noisy HC and have one of the best Finnish punk-guitarists in their band.
From the Helsinki area come SEKASORTO. These one chord wonders do not know the meaning of the word "music", they just hit their instruments and make a bloody noise! If you want to remain sane, do not ever buy their LP which is out soon (God only knows why). As a matter of fact, the whole band is a bunch of fuckin' goofs, especially their singer who has made a total prick out of himself on the pages of Finnish women's

magazines several times. This man is a joke! By the way, he's called Torsti...

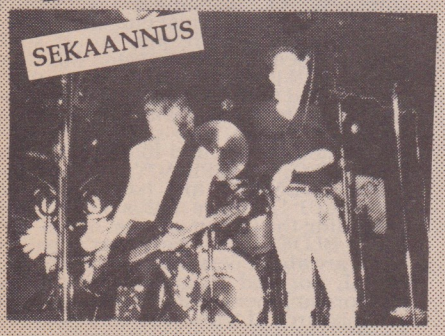
If the band situation here in Finland is not so good there's not much positive news to tell about Finnish fanzines either. The best and the longest running zine is ULO which has been around since '79. It has become better year after year. It's style has influenced many other zines, for example Kahlittu Maailma, which is also one of the best liked zines in our country. It's editor also runs the Kahlenukke Records. There are also several newcomers, such as Hätäapu, Idiootti, Kuumat Kyyneleet, Verenpisara, Onnettomuuden Jälkeen and Erivapaus, just to mention some. One must give special credit to the editor of Akne, she's a female!

There are surprisingly many small independent record labels in Finland: Kahlenukke Records (SABOTAASI EP & single and the Vaasa-compilation), P-Tuotanto (CMX EP), Musta Surma (two EP's by LAPSILTA KIELLETTY, K&T's Pop Songs-1/ 2LP, NEKROFOBIA-EP etc.) and S.H.J.-Records which has released EUTHANASIA's (Finnish band) EP and soon will put out an international comp LP.
That's about it for now, we hope you found this article interesting. Take care and keep in touch!

STOP PRESS!!! KUMIKRISTUS has broken up and so have also the following groups: TKYNUKKE, DAMAGE, S.Y.O.P.A., MIELENHÄIRIÖ, MÄHÖ NEITSYT, MUSTA LAMMAS, TERAPIA, CMX, KOHTALON LAPSET, MACABRE'S MIND and VAPAUTUS. There seems to be a lot of that going around...
J Martikainen/ Risto Eronen/ ULO-Pekka Suomäki

Bands

AKK c/o Riku Purtola/ Emännänkatu 15/ 65370 Vaasa... CNT c/o Piise/Box 16/ 33721 Tampere... KAIKKI POIS c/o Pena Ruotsi/ Kirkkotie 7 A 2/ 91900 Liminka... LAPSILTA KIELLETTY c/o Juha Ruotsalainen/ Väinönkatu 36 b A 11/ 40100 Jyväskylä... PERESTROIKA c/o Make Liski/ Tammelantie 16/ 31300 Tammela... RADIOPUHELIMET/ Box 29/ 90501 Oulu... SEKASORTO c/o Kaide/ Box 9/



Finnish photos by Vote Vasko, S. Ikävalko, V. Kettunen, Jani M., Ev-Jokko, Auli

01391/ Vantaa... VIHAN LAPSET c/o Arto Laaksoharju/ Gerbyntie 82/ 65230 Vaasa... ATTANAS c/o Wennari/ Männistönkuja 3 A 3/ 33410 Tampere... EUTHANASIA c/o J.Martikainen/ Olavinkatu 43 A 52/ 57100 Savonlinna... KANSA TAISTELI c/o Jouni Sohlman/ Mämmenkylä/ 44150 Äänekoski... MAASEUDUN TULEVAISUUS c/o Jouni Nieminen/ 43700 Kyyjärvi... PYHÄKOULU c/o Saku Rajala/ Ruutikellarintie 1 as 4/ 13210 Hämeenlinnna... SABOTAASI c/o Petteri Mikkilä/ Rahkatie 1/ 62100 Lapua... TREBLINKA c/o Jani Kärkkäinen/ Saarnitie 2/ 65370 Vaasa... W.D.M. c/o Jari Ehrström/ Alholminkatu 19 A/ 68600 Pietersaari... BRUTAL c/o Jani Lehtinen/ Sivakankatu 25/ 44120 Äänekoski 2... FAFF BEY/ Box 29/ 90501 Oulu... KIIMA c/o Raato Toropainen/ Poste Restante/ 56800 Simpele... MAFIA c/o Janne Sorasahi/ Holvastintie 4 E 39/ 36240 Kangasala... RAAMATTUPIIRI c/o Mika Miettinen/ Aarnintie 13 A 6/ 95420 Tornio... SAINT c/o Malja/ Niemenkatu 5 A 1/ 15210 Lahti... VASTAISKU c/o Altse Alatalo/ Puistolammentie 34/ 95420 Tornio

Fanzines

AKNE c/o H.Jokinen/ Juhana Herttuantie 8 A/ 00600 Helsinki... HILJAINEN KESA/ Box 211/ 33201 Tampere... KAHLITTU MAAILMA c/o Harri Saarinen/ Tuusulantie 52 B 10/ 04200 Kerava... NUKKEKOTI c/o Juha Ruotsalainen/ Väinönkatu 36 b A 11/ 40100 Jyväskylä... VALTIOKAUHU/ Box 109/ 20501 Turku... ERIVAPAUS c/o Jokke Lehtinen/ Lakeasuontie/ 18300 Heinola KK... HÄTÄAPU c/o Petri Vallin/ Sägars 1 H 4/ 10820 Lappohja... KUUMAT KYYNELEET c/o Pena Kaulanen/ Rakentajantie 5 D 809/ 90570 Oulu... ONNETTOMUUDEN JÄLKEEN c/o Ekku Ekman/ Palosaarentie 25 D 20/ 65200 Vaasa... VERENPISARA c/o Jani Kärkkäinen/ Saarnitie 2/ 65370 Vaasa... FIGURE FEAD/ Box 211/ 33201 Tampere... IDIOOTTI c/o Kepa/ Pietarinkatu 19 A 1/ 00140 Helsinki... LAAMA/ Box 63/ 00421 Helsinki... ULO c/o Pekka Suomäki/ Uusipohjolantie 12/ 41800 Korphilati

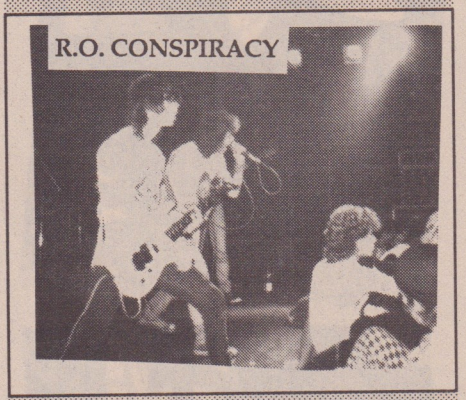
Record Labels

KAHLENUKKE RECORDS c/o Harri Saarinen/ Tuusulantie 52 B 10/ 04200 Kerava... P-TUOTANTO c/o Voitto Vasko/ Box 69/ 40101 Jyväskla... MUSTA SURMA c/o Juha Ruotsalainen/ Väinönkatu 36 b A 11/ 40100 Jyväskylä... S.H.J.-RECORDS c/o Risto Eronen/ Koivumäki/ 58920 Kolkontaipale

Hi there! Greetings from Holland. I guess this will be the very first report about Groningen (in northeast Holland), as I've already read MRR for years and I've noticed that in all Dutch reports there has never been anything told about the shit going on in this area. At that point I should have picked up the pen earlier, of course, but better late than never! Let's start with some history:

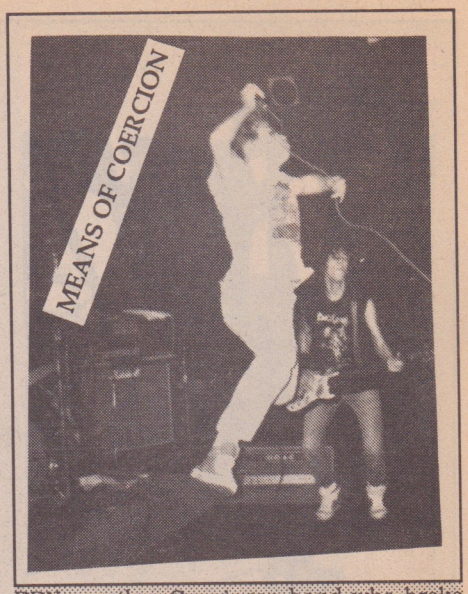
From 1981-1985 we had several active bands around of which the most important were: JETSET who started around 1980 and released 3 cassettes plus some songs on a compilation EP + LP. They played very original, melodic and intense HC with female vocals (strongly feminist, anti-ot) but changed their style into more experimental punk later on; VACUUM was a 3-piece band using a rhythm-box resulting in having a weird sound though not too powerful. They released 2 LP's and songs on the Hatelijke Groenten EP (all lyrics in Dutch); BLOEDBAD started back in 1981 and released 3 tapes (one with JETSET), songs on a lot of international compilation tapes and songs on a comp LP which didn't turn out to be good. After some member changes in 84 they progressed into a more powerful, metallic outfit. DE BOEGIES, Holland's premier funband, are still around and just released their 3rd LP. After their 2nd LP they got real "big" due to a lot of TV and radio broadcasting. Most of their songs concern drinking and the banal sort of stuff but live they're very funny and entertaining. PUINHOOP G.Z.U. was a noise band and did some comp tapes but never released anything on vinyl. Their lyrics dealt with politics and were in all different kinds of languages (German, Finnish, Dutch).

All these bands (except for the The BOEGIES) were joining a federation (of autonomous, independent, equal groupings without any central "authority") called RoodWitZwart. This means RedWhiteBlack and is an allusion to the Dutch flag (the cooperation between communists, anarchists) whose aim was to strive for a gathering of as many active, busy people as possible. Methodologically, there was this contribution towards the change of unjust/ oppressing systems into a better society (controversial issues: violence yes/no, pamphlets, fanzines, discussions, lyrics, several sorts of actions). Connected were bands (VACUUM, JETSET, MASSAGRAF, F-451, BLOEDBAD, PUINHOOP G.Z.U., O'VILLIAN, AMPUTATIE, LOLLIEKWIJL?, VIVID OINTMENT and T34), fanzines (Blok 5, D.J.N., Struggel, Brandt), movements (Destructief Jong Nederland, Soviet Punx & Nixisme) and cassette/ record labels (Ruzie, Hox-Ha-Tapes, Melkchocolade Cassettes, Mockba). Gigs, propaganda/ publicity, zines, cassettes/ records, exchange of info, rehearsal room/ amps... etc., distribution and other cooperation were all done collectively. Unfortunately, all this came an end 'cause many people got other interests and a federation can't function good enough if there's only a handful of people doing all the shitwork. But the spirit stayed and right now we have lots of activities happening here!



Most of the things happen in the W.N.C., which is the biggest squat now in Groningen. W.N.C. is an abbreviation for Wolters Noordhoff Complex, a former publishing company, and it's been over 2 years now since the building was squatted. There are over 40 people living in it and different activities are undertaken such as: a day and a night cafe, a record/cassette shop, a concert hall, a practice room for bands, a magazine shop and demonstrations/ solidarity actions (Palestinian people!). About every 2 weeks there's a concert (mainly HC/ punk) in the W.N.C. and there's never any violence at these shows while the atmosphere always is great! Another squat called Het Klooster (which used to be an orphanage and has been squatted since Aug. 86) has been doing concerts too, but irregularly and at early hours as they had a lot of noise complaints over the last year. Latest news is this squat will be evicted soon, so it's time for action!

All local bands have played both squats and a lot of them are doing regular out-of-town gigs lately. M.B.P. and MASSACUBADSET did their final gigs at the begining of this year while both bands have done some foreign tours. M.B.P. was founded in 1984 and started with a drum machine which wasn't fast enough so a drummer joined somewhere in early 1985. They released a split tape (with AMPACHERN, another Groningen band who broke up in late '87) which sold out after 200 copies. M.B.P.'s sound can best be described as fast, mostly influenced by U.S. hardcore, though some slower tunes sneak in as well. The lyrics weren't important to M.B.P.; they preferred self-criticism to being moralist. In June '87 they toured northern Germany and Denmark together with MASSACUBADSET, and in late '87 (and pretty successfully), in Spain... er, Basque-country! It's a shame they broke up as in my opinion M.B.P. was one of the best HC bands around in Holland! Latest news is that Chris BCT wants them on a future vinyl-release (probably an LP!). *(Chris' note: They're on tape #24: Car Crash Music).* MASSACUBADSET broke up in Jan. 88 and this band was a sort of reunion of four former Groningen bands: MASSAGRAF, VACUUM, BLOEDBAD, & JETSET. From each band were one or more members in MCBS and they still played songs of these bands.



Still existing bands are E.N.E. which is an abbreviation for Extreme Noise Error and sound a lot like E.N.T. (you could have guessed that one!) E.N.E. already did loads of gigs, also some foreign ones (they'll be playing the U.K. too) and probably they'll release an LP with some more Groningen bands...!? Then there's a band called HOPHEAD which contains a former member of AMPACHEN but I don't know how they sound yet. They just did a live LP with three other bands. Some younger bands are BUITEN ADEM who just changed name and members and they're into bands such as Napalm Death, Heresy, etc. MEANS OF COERCION is one of the newest outfits and they formed in the end of 87 and did several gigs. Their lyrics deal with personal experiences/ criticism (the struggle is for the mind!) and they sound like Heresy. Finally there's R.O. CONSPIRACY, who used to be called INTENSITY, and have been around for about 1 1/2 years in this present line-up (including the former vocalist of PUINHOOP GZU/ BLOEDBAD - hey, that's me!!). Our lyrics are about personal and political (individual, not tied to any dogmas, ideology and/or ism) themes, and humor shit. Some are mixtures of these subjects ("Reality's a Fact!"). Anyway, we did some really neat gigs along with MEANS OF COERCION (we do most gigs together and we support heavily the Do-It-Yourself idea!) Once we did this gig with ENE in Germany (Bremen) resulting in serious nazi-skin problems (happens regularly) outside the place (fortunately not inside...) Most of the crowd who were watching us at that time were leaving the place to fight these nazis, so ENE ended up playing for a handful of people as most of the crowd got either arrested or hurt... yuk. Anyway, right now we've added a second guitarist to the band and we're planning to do a demo someday. And hey, if you want to know how we're sounding just drop me a line 'cause I really don't know how to describe our sound and I won't start labeling our music either! Just find out by yourself (we have some

pretty decent recording!)

OK, thanx for reading this far; I'm a pretty narcotic writer at times and probably I've bored you all to death...so if anyone's interested in more, feel free to write to Bacteria Products/ Michael/ Merwedestraat 105/ 9725 KC Groningen/ Netherlands.

PS - Oh, and I must apologize to all the other bands in Groningen which didn't appear in this article simply because I don't know anything about them. Maybe you'll get some attention next time...?

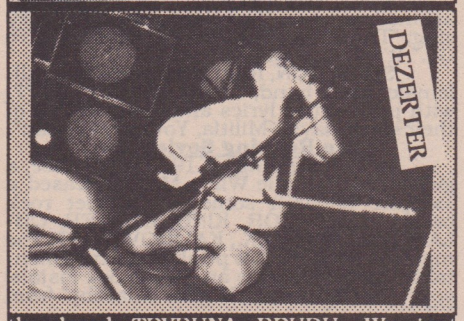
Hi! Some news from Poland here. You should know that March was a hot month in our nice like fuckin' hell country. There was the 20th anniversary of the student riots in March '68. In Warsaw the legalized celebration had a place on the University area, where police were not allowed to enter. In the evening students wanted to bring flowers to a monument of the famous Polish poet Mickie and were brutally attacked by Zomo/ riot police. In Krakow police smashed a peaceful demonstration.

Politically most exciting in Poland now is the "Freedom & Peace" anarcho-pacifist movement, which stands against military service, 2 years of shit without the right to choose civilian service instead of it. Another thing is "Orange Alternative," a group of humorists who make joke-actions. For example, before the referendum/election, a bunch of wild activists dressed as genies aped on the streets of Wroclaw screaming grotesque political slogans. Cops didn't know what to do. At last they decided to stop little people, but imagine police cars filled with genies and a crowd around shouting "There is no freedom without genies!". One guy was dressed as a ballot-box, and cops couldn't put him into the car because of his size. After a few acts in this style, the leader of the group got arrested for two months. It seems commies have no sense of humor.

OK, let's talk about bands. DEZERTER in my opinion is still the best Polish group. Their LP, including material from 83-85, is available for you thanx to this excellent zine. They recorded another LP here after the battle with censorship, which appears as "picks" in some songs. Unfortunately it will be a limited pressing, but try to get it. I've heard this material; it could be one of the best records in punk history. After singer Skandal left DEZERTER over a year ago, many people though it was the end of the band, but in fact it was the beginning of a new DEZERTER, better than ever. Now Robal is singing without playing guitar and it works very good. DEZERTER is not just music; you must see them live to really know what DEZERTER is. Finnish punx had this chance, cause the band toured Finland in December and they are very satisfied about this tour.

Many of you know TZN XENNA; too bad this second legend of Polish punk after DEZERTER split up a few months ago. Singer Zygzak already has a new band, THE KLASZCZ, playing cute stuff from rock 'n' roll to hardcore thrash. Speaking about records the ARMIA EP is out now. I think fans of solid, powerful harcore would love it.

I hope you understand that the only possibility to make a record here is to deal with state labels, but that doesn't mean commercialization. This is a problem, but there is no way to create indie labels, and not because it's illegal. The reason is that it's impossible to get pressing done any other way. It's not strange that punk records are still very few and it's great that more and more people are creating independent tape labels. Aside from doing a zine Qqryq, I am involved also in a tape label under the same name as the zine together with friend from



the band TRYBUNA BRUDU. We just started our activity with two tapes: TRYBUNA BRUDU- PGNM and the We Are the Flowers in the Redzone compilation. This last product presents bands from Poland, the GDR (East Germany), and Hungary. Both tapes are available for $2 each (checks only!!!) from Zbigniew Matera/ Skazancow 25 m1/ Warszawa B6/SKR PT 157/ POLAND. TRYBUNA BRUDU plan to release a record in France, but this is in the future. Releasing a record in France is also in the near future for the excellent depressing post punk band ONE MILLION BULGARIANS, whose members are involved also in the hardcore REDSTAR and punk/rock 'n' roll/

fun/ oi VANKA-VSTANKA & THE LUDOJADES.

Unfortunally some of the great hardcore bands, like PROWOKACJA, ABADDON and PIER have disappeared from the scene. REJESTRACJA got a blues singer and changed their style to boring rock. I have mixed feelings about MOSKWA. Last time I saw them they played a couple of very strong, fast and excellent hardcore songs at the beginning and then came the grey, usual rock with such naive lyrics that the only good reaction for this shit was "fuck off and die!". KONWENTA, which is the only punk band I know in Poland with a girl singer, had some changes in their line-up; hopefully their new gigs will be OK. Good old KARCER lost their singer, but luckily got a new hardcore kick; they are stronger than ever. Also, a new generation of hardcore bands is coming from basements. These are bands like THE CORPSE, NADZOR, and ANTI-POLISH SCIENCE FICTION. They are powerful and uncompromising.

Recently even some straight-edge punx appeared here. This is strange in a country whose real name should be Alcoholand not Poland. I wonder when skaters will hit the scene to shock the Exploited clones, who still play the role of mindless fuckers for the media. Well, I don't laugh at these young straight-edge guys, but I'd rather stay a beer lover. If a beer is here it's necessary to say about our friendship with GDR punx. Of course "Deutsche Pilsner" is not the main reason why we are so often in Berlin. We have real friends in GDR, which is a very hard place to live. All gigs are illegal, and can be organized only in churches. TRYBUNA BRUDU played there in September 87. In April of this year more Polish bande are going to take part in an alternative festival in Berlin; it should be really great. I will report on it.

Contacts with German punx are important for us. Tradition and war films hypocritically force us to hate Germans. I can understand the ill will of any old man who remembers Hitler's occupation towards Germans, but I see many young people here, for whom it is absolutely clear that every German must be a nazi, just like every Russian must be a commie. Stupid nationalistic bullshit.

OK, that's all for now. Stay well and write. Send IRCs to help with postage.
Piotr Wierzbicki/ ul. Przasnyska/ 14 m69/ 01-756 Warszawa/ Poland

P.S. Important - if you write to me don't put Qqryq on the envelope, just a name and address - our nice system again.

Part 1

ROCKIN' THE SOVIET UNION- The release in France of the Rocking Soviets sampler LP proves that something moves in the Soviet rock movement.

Perestroika in the USSR

The new politics of Gorbachev tries to stop the growth of the contest movement. Disastrous economic situation, war in Afghanistan, poverty, repression: all these facts show that "there is no communist in the Kremlin," as the French Brigades said in their first single.

The "liberal" politics launched by Gorbachev aims to stop the explosion. Very difficult indeed! See recent ethnic fights. Music is a firearm to control the youth. Authorities prefer to see kids go to gigs than to contests (demonstrations).

The government's attitude is clear: help "official" bands by organizing gigs in official places. No "militia" raids, TV shows... But the KGB (CIA's equivalent) checks the lyrics before each gig.

Therefore, there is a hole in the system: alternative bands take advantage of the situation to proclaim their rebellion, in

Soviet Rock Group

their own language.

You can see now in Soviet streets: punks, metallists, batcave kids, hippies, anarchists, Tolstoy's fans (the big Russian writer), mystic Christians, fascists... All kinds of "fashion waves," as in western Europe. All these kids come from "Toussovska," the word for all the jobless people and marginal people.

Arbat street in Moscow, A little King's Road. But reality is different between Great Britain and the Soviet Union. Fashion in London, poverty in Moscow, Leningrad or Erevan. And an obvious fact: to be punk in USSR or Peru is more difficult - and dangerous - than in London, Paris or New York.

All these young kids are the "non-formal" people (free translation of the Russian word...). The term, created by the Perestroika, means to be outlaw. Under Brezhnev's domination, it was "hooligans." But only words change...

"Non-formal" people go into new clubs, dominated by a kind of Christian ideology. Gorky Club for instance, which has been created by Valentina in Moscow. But this kind of work is almost impossible: young kids don't trust their managers, nor militia...

But when the young people want to open their own places (like a people-controlled bar in Moscow), no reply from authorities. Liberty, yes, but controlled and organized by government. Not a real and complete liberty. This is the essence of Gorbachev's politics.

Some Bands

D.K., from Leningrad, also called ORCHESTRA OF THE DIVANBED has recorded clandestinely 33 tapes, during the night, in official studios, during 5 years. It's the most popular. Music sounds like technopop, experimental rock (as DEVO). Some titles: "I'll Take You to the Tundra", "Naked and Full Speed Ahead" and "Wonderful New World".

CROSS WORLD, from Moscow, was created in 1987 by Irina (vocals). "We are more influenced by our own culture than by American rock." They have a song on the perestroika: "The Blind People Just Open Their Eyes and the Deaf People Must Give a Real Name to Things."

On her face, Irina has written, with her lipstick, the word "Loox" ("'liberty' in english," she says. Where did Irina learn this word? Soviet mystery!). Their music is heavy rock.

COMMUNIST SATURDAY, from Moscow, shows at the beginning of each gig a false statue of a young man disguised as Lenin. They have a song against the "iron heroes" and the "marble man" (see Andrzej Wajda movies against Stakhanovist politics). It's a punk band.

KINO, official band, has some lyrics against work and the brigade of youth. They sing: "Train Take Me Where I Don't Want To Go." It's also a punk band.

SITUATION, from Leningrad, is an all-female punk band, like the Slits in 1977, with provocative lyrics and clothes. One of their songs says: "Militia, Your Feet Stink!".

The Rocking Soviets LP

At the begining of 1988, in France, a girl called Nathalie Wintz Mintz released a sampler LP with some new Soviet rock bands: TELEVIZOR, KINO, CENTER, OBLATCHNY KRAI, D.K., KALINOV MOST. The music is between 70s punk and experimental technopop. Lyrics are in the Sex Pistols' spirit. For instance, "Mother Anarchy" from KINO:

In the street, a soldier came home.
Looked at our guys.
"Who is your mother, kids?"
Asks the soldier.
"My mother is anarchy
And my father is a glass of port wine"
They're dressed with black-leather jackets
No matter they're small
The soldier would take another way
But it's not so simple
(refrain)
This is a funny joke
Performed by our guys to the soldier
Boredom is for all people, for the reds, for the blue people
They forced him to curse violently.

We hope that this record, released by Antena Ed. and Justin Distribution, is not only a commercial operation and that the money released can help the Soviet rock movement, though it's really a good actual point of view on this movement. The sleeve is a painting by Kirill Miller, a Soviet underground artist from Leningrad.

You can obtain a copy of this record by sending $10, including postage, to: APMC/ B.P. N°6/ 75462 Paris Cedex 10/ France. We want to sell it at a low price, without contact with official distributors.

Punks at Gorki Club

Future?

This movement is very different from Western rock. You can find more common points with Third World rock or other East countries like Hungary or Poland. The government tries to control this "new wave" of Soviet rock and to cover all these young "not-formal" kids, because authorities want to limit the underground contest.

The Metro station called Novokuznieskaïa, in Moscow, is the headquarter of the metallists, fans of heavy, speed or death metal rock. Nina, one of rare girls in this movement, says: "I don't know if the American kids are more happy than Russian kids. I know simply that kids who can hear rock music are more happy than the others."

Good luck, Nina! And try to help the Soviet scene!

Herr Sang, New Wave staff/ translated by Aline

Part 2

The Punk movement in the Soviet Union was born about 10 years ago. The centers of this movement were Moscow, Leningrad, and the Baltic cities: Tallin, Vilnius... but Punk spread quickly in all The Union. Now Punk is the strongest in Baltic republics: Lithuania, Latvia, and Estonia. Although in all of the Union we have observed an increase in Anarchist tendencies.

The first punk rock band that played in Leningrad was AVTOMATICESKIJ UDOVLETVORITEL, which means The Automatic Giver Of Satisfaction. The vocalist of A.U. was Andrej "Svinja" (pig) Panov, protoplast of Soviet punk culture. There were many post-punk bands, e.g. STRANNYE IGRY (The Bizarre Games), which split up and formed the bands AVIA and IGRY.

Other bands are PANIKA (The Panic), TOTAINYJ JAZZ (The Total Jazz), ZYUKI MU (The Moo Sounds), CUDOJUDO (The Freak), NU/VU, OBERT NASMESEK (The Object Of Mockery). Also, the famous AKVARIUM band played punk music in the beginning of their activity. Recently we observe a great development of punk rock in Siberia: Omsk, Novosibirsk, Ufa, Sverlovsk, etc., where bands like GRAZDANSKAJA OBORONA (Civil Defense), CAF-F (The F Tea), INSTRUKCIJA PO VYZIVANIJU (The Survival Instruction), BOMZ, NAUTIUS and others play. In Simferpol, Ukraine, punk groups II ESELON (The 2nd Echelon), and SOJUZ EGOISTOV (The Union Of Egoists) are active; the most known person of this circle is "Rock-N-Roll", good friend of "Svinja" and one of the oldest Soviet punx. BBC Radio spoke about him, you can see his photo in the column of West Germany's Stern weekly.

These days Soviet punk bands are allowed to play legally but a lot of bands are active in the underground. Even Russian punx don't know about the existence of many groups. Thanks to Vova Skoropadskij!/

Jaroslaw and Slawomir Tomasiewicz/ ul. Hoza 32/ 43-323 Czechowice- Dziedzice/ Poland

Walter gives the international hardcore salute to Russian Punks

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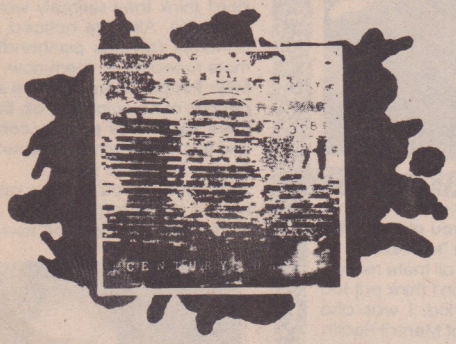

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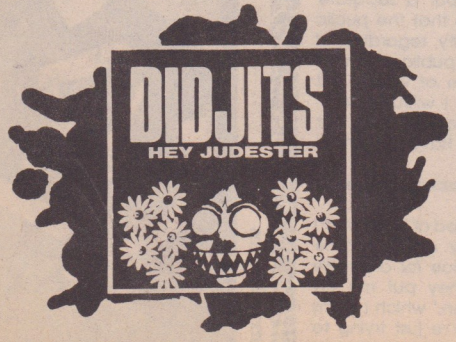

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CRIMPSHRINE is a Berkeley-based band that formed in '77, '82, '84, or '86 depending on who you talk to. They have two cuts on the MRR/Gilman St. 7" compilation and their own 7" EP on Lookout Records. They are planning a tour of the U.S. this summer. The members of the band are: Jeff, vocals and guitar; Idon, guitar; Pete, bass and vocals; Aaron, drums. Interview by Brian.

MRR: So the band really started getting going when Pete joined in '86?
Aaron: Yeah, late '86. We had the band going for a few years before that; we just hadn't gotten out and played; we didn't have a solid bass player.
MRR: The impression I got was that you already had a plan of what you wanted to do with the band before it even started. Mostly what I'm referring to is the "media" hype, the name everywhere, the graffiti.
Jeff: Most of that stuff wasn't planned, it was like when some woman from the (Oakland) Tribune came to Berkeley high looking for high school bands to write about, and said, "Do you want to be in the newspaper?", and we'd be like, "Yeah, sure". In terms of all the television and newspaper stuff, none of that was like we went out and tried to do it, and in terms of the graffiti, we were just basically bored.
Aaron: We had plans like for what we wanted to do with the band, and some weird ideas, but I don't think we had , like, the "grand scheme". The whole media thing, it's funny because we ended up in the paper and also on this documentary on drop-outs that was supposed to be on ch. 9 (local public television station), and all that happened before the band really got off the ground. Now that we're playing around a lot, the media hype doesn't really seem to be there now.

Jeff in his homeless days

MRR: Jeff, since you've just gone through a situation where you couldn't stay at home and didn't want to be "put away" somewhere, you chose to live on the streets, "on the run" so to speak. What are some of the options available to peple in that circumstance, what can they do if they're not 18?
Jeff: Number one, a lot depends on where they happen to be located. I can't speak for more than SF and Berkeley, but in SF and Berkeley there's generally free food all the time. SF seemed pretty harsh to me. I tried living there for a while, but Berkeley was pretty easy. There's a large campus with basically infinite places to sleep and other street people that are pretty easy to find and get to know, people who know about all the different resources available, things like that. A lot of what screwed me up was that there was a lot of information withheld from me as to what my situation even was. I found out that if you get into any kind of legal hassle at all, it's really important to totally understand the situation, especially technicalities and stuff like that, 'cause that's what it all seems based on, a lot of technicalities. You may think that you can get out of it because of one thing, but they'll have a million other technicalities to throw in your face. I didn't really understand a lot of what was going on, and I think that if I did, I might have been able to get things to work for me a little bit. It's all very confusing. I don't know how much I can say to help people, it's generally just very fucked.

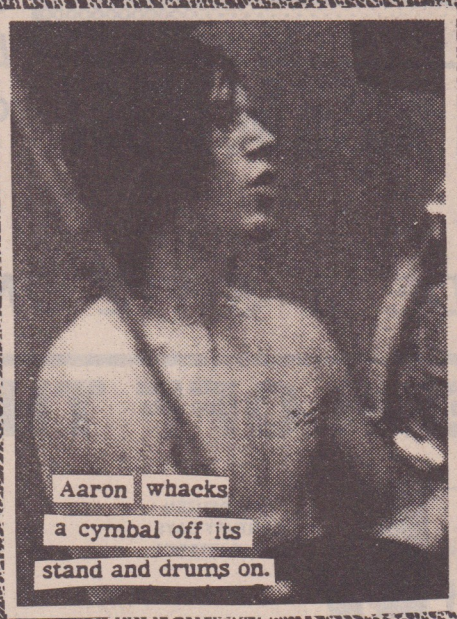
Aaron whacks a cymbal off its stand and drums on.

photo: Sabine

MRR: Are there any groups you know of that will give you the "big picture," that will help you out with the technicalities if you get caught in the "squeeze?"
Jeff: I think if it's a legal problem then all there really is is ACLU-type organizations, which I don't think put too much energy into some runaway kid. I was also involved with the State Department of Mental Health and Welfare. In a situation like that, if you're faced with being placed into the mental health system, you should understand that you have the right to an attorney, not a public defender but a separate attorney. Another thing I noticed is that the public defenders will tell you to plead guilty, regardless of whether you're innocent or not. My public defender said that they couldn't convict me of what I did because they couldn't prove that I willfully did it. Under state law what I did had to be done willfully, but if I pleaded innocent I was going to have to sit in jail 3-4 months before I made it to court.
MRR: Why don't you give a little background as to how this situation came about?
Jeff: About a year ago, during a period of time when I was living on the streets of Berkeley, me and some friends were picked up by the police for allegedly damaging someone's car and they put me on something called "informal probation," which means you're not on real probation, they're just trying to scare you. They fill out a probation sheet and everything so it seems like you're on probation, but you're really not. I was not told that I wasn't on real probation. Prior to that, I was picked up and put through psychological analysis, testing, playing with blocks and Play-Doh and weird stupid shit like that. My parents and all these shrinks that I had come in contact with decided I needed to be put in placement to get me motivated to work and to get me back in school and to start doing something, because I really wasn't doing anything besides the band. So they decided on this one place in Santa Cruz. The night before I was to go I split from home and just hid out for a few months. Eventually I got caught, at our practice space, and because I ran from the placement, they brought up the charges of malicious mischief again, so that they could keep me in jail until they found placement for me. So I sat in jail for 20-30 days while they tried to find a place that would take me. Finally a group home in Martinez (Bay Area suburb) decided to take me that actually turned out to be a decent place. I was there for a while, and then the state determined that this place never had a license in the first place, so they pulled everyone out and I ended up back with my parents.
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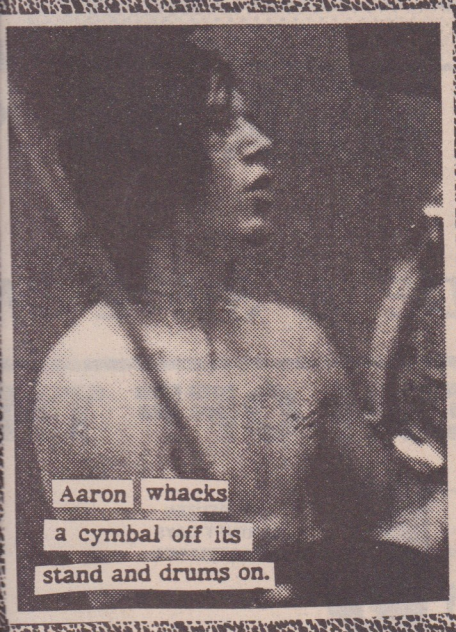

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MRR: An interesting contrast to this is that, Pete, you work as a stock runner in the financial district of San Francisco, so you've worked with the "man in the penthouse" as well as the literal "man in the street". What kind of experiences has seeing these two opposite extremes up close given you?

Pete: I find it hard to relate to people whose topics of conversation are so superficial, like, it's all based on how much stuff a person owns, or the places they're going to travel to, and so on. It has nothing to do with real life experiences, no depth, all surface shit. But in every situation like that, where one feels alienated, they always find their own little clique to hang out with. I end up just hanging out with the bike messengers, who are in the same boat as I am, because we're all the bottom of the corporate totem pole. I think that the street people can relate on a more experience-type level because that's what their life is, it's not like the daily grind of going to work and trying to fit in and all that, it's more like, "How am I going to survive till the next meal, till the next bit of communication I can get with another human being?" It's so far removed from "I've already got everything I want but fashion's always changing."

MRR: Do you feel that people get so inundated chasing after material things that they can't even stop and talk to each other?

Pete: It sometimes seems that way. But like, I went to the Christmas party and everyone got real drunk, and once they got drunk their persona dropped, their social mask came off, and I found that I could really relate to them a lot better once they got really plastered.

MRR: You've recently added a second guitarist. How did that come about? Were you looking for a fuller sound?

Aaron: We weren't looking for a second guitarist; we were all friends with Idon, and him and Pete had played together for years, so we tried him out and he fit in really well. We weren't consciously looking for a heavier sound or anything, but it did turn out that way, and it let Jeff concentrate on the vocals more.

Jeff: I think we're much less limited musically now.

Idon: I noticed a distinctive change in the sound that CRIMPSHRINE was putting out a few months before I joined the band and I think I fit in well with that change, evolved things a bit more, made things a bit more progressive. It rounded out the change in the sound that is still happening.

"We'll play large night clubs or small barns," says Jeff.

photo: Murray Bowles

photo: Sabine

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photo: Murray Bowles

photo: Sabine

MRR: Another issue you deal with on y racism. Do you think that everyone h prejudice/intolerance in them? How do with those aspects in yourselves?

Aaron: I think you have to be really introspec go, "Okay, how do I honestly feel about t you might find some things that you're not t about. Just thinking about it helps, asking yo you feel about it the way you do and if it's b something or if it's just something you've a without ever really thinking about it. In our so to get people to question everything, eve they still agree with or beliefs that are s politically "correct." It's good to question e you've grown up just accepting, and figure way you feel is legitimate. I think eve prejudiced in some way and once you rec you can't change that right away but you them the benefit of the doubt rather than them in the first place.

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MRR: It seems like people are questioning th much earlier age than when I was growing something you've thought about?

Pete: I think it has a lot to do with people's ri constricted so much in the last 8 years, that you not stop and question?

Jeff: And it's not just a matter of rights. If y step back and look around, we're living in absurd situation,and that's day to day life.

MRR: Aaron, you started putting out (Cometbus) when you were 13 years inspired you at such an early age?

Aaron: I saw these other early zines and inspired and it just seemed natural to me t get my views out. I was raised to be self-co what I was doing and to be creative.

MRR: Do you feel that you learned a lot fr the zine?

Aaron: I learned a lot just reading and w working on the fanzine, a lot about art and g was kind of like my schooling, which is ironic I almost didn't make it through high school of the fanzine and all the time I spent on it. F was mail answering, second period was

people don't have that many friends and are looked upon as "untouchables." I was getting a lot of loneliness from the people I was coming across. For the most part, it's very easy to just go up and start communication with them, it's not like there's some big barrier or something. It seems easiser than just walking up to some guy working in a store or whatever and start talking with him, he's probably gonna think you're weird or something.

Aaron: People on the street are a lot more likely to accept abnormalities. They are not so quick to judge people.

MRR: An interesting contrast to this is that, Pete, you work as a stock runner in the financial district of San Francisco, so you've worked with the "man in the penthouse" as well as the literal "man in the street". What kind of experiences has seeing these two opposite extremes up close given you?

Pete: I find it hard to relate to people whose topics of conversation are so superficial, like, it's all based on how much stuff a person owns, or the places they're going to travel to, and so on. It has nothing to do with real life experiences, no depth, all surface shit. But in every situation like that, where one feels alienated, they always find their own little clique to hang out with. I end up just hanging out with the bike messengers, who are in the same boat as I am, because we're all the bottom of the corporate totem pole. I think that the street people can relate on a more experience-type level because that's what their life is, it's not like the daily grind of going to work and trying to fit in and all that, it's more like, "How am I going to survive till the next meal, till the next bit of communication I can get with another human being?" It's so far removed from "I've already got everything I want but fashion's always changing."

MRR: Do you feel that people get so inundated chasing after material things that they can't even stop and talk to each other?

Pete: It sometimes seems that way. But like, I went to the Christmas party and everyone got real drunk, and once they got drunk their persona dropped, their social mask came off, and I found that I could really relate to them a lot better once they got really plastered.

MRR: You've recently added a second guitarist. How did that come about? Were you looking for a fuller sound?

Aaron: We weren't looking for a second guitarist; we were all friends with Idon, and him and Pete had played together for years, so we tried him out and he fit in really well. We weren't consciously looking for a heavier sound or anything, but it did turn out that way, and it let Jeff concentrate on the vocals more.

Jeff: I think we're much less limited musically now.

Idon: I noticed a distinctive change in the sound that CRIMPSHRINE was putting out a few months before I joined the band and I think I fit in well with that change, evolved things a bit more, made things a bit more progressive. It rounded out the change in the sound that is still happening.

"We'll play large night clubs or small barns," says Jeff.

photo: Sabine

Halfway through the show bass player PETE came strolling in and took to the stage.

MRR: Another issue you deal with on your EP is racism. Do you think that everyone has some prejudice/intolerance in them? How do you deal with those aspects in yourselves?

Aaron: I think you have to be really introspective and go, "Okay, how do I honestly feel about this?" and you might find some things that you're not too happy about. Just thinking about it helps, asking yourself why you feel about it the way you do and if it's based on something or if it's just something you've accepted without ever really thinking about it. In our songs we try to get people to question everything, even things they still agree with or beliefs that are socially or politically "correct." It's good to question everything you've grown up just accepting, and figure out if the way you feel is legitimate. I think everyone is prejudiced in some way and once you realize that, you can't change that right away but you can give them the benefit of the doubt rather than doubting them in the first place.

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MRR: It seems like people are questioning things at a much earlier age than when I was growing up. Is that something you've thought about?

Pete: I think it has a lot to do with people's rights being constricted so much in the last 8 years, that how can you not stop and question?

Jeff: And it's not just a matter of rights. If you take a step back and look around, we're living in a totally absurd situation,and that's day to day life.

MRR: Aaron, you started putting out a fanzine (Cometbus) when you were 13 years old. What inspired you at such an early age?

Aaron: I saw these other early zines and got real inspired and it just seemed natural to me to want to get my views out. I was raised to be self-confident of what I was doing and to be creative.

MRR: Do you feel that you learned a lot from doing the zine?

Aaron: I learned a lot just reading and writing and working on the fanzine, a lot about art and graphics. It was kind of like my schooling, which is ironic because I almost didn't make it through high school because of the fanzine and all the time I spent on it. First period was mail answering, second period was graphics, third period was transcribing interviews, etc. School was a place where I did the zine, and that's why the 'zine folded once I got out of school. And in dealing with other bands for the zine, interviews, etc., I was able to learn why bands broke up, what some of the problems were in keeping a band together, and that helped in forming, and hopefully keeping, this band. It's also interesting now being in the band because I can see things from the "other" side, from the band's standpoint.

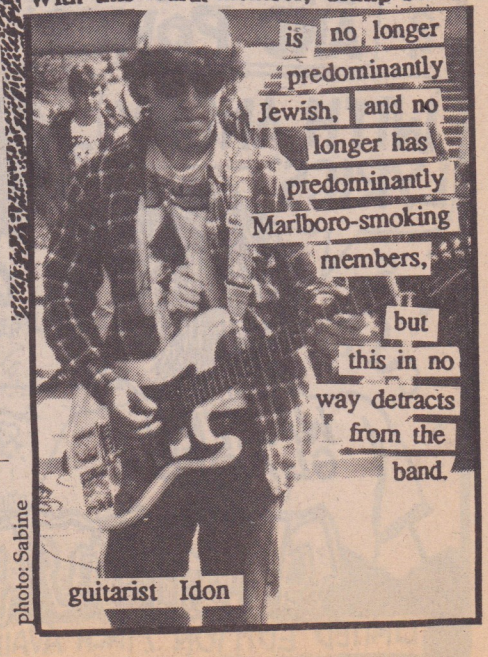
MRR: You have a tour coming up this summer, any thoughts about that?

Aaron: It'll be interesting once we get away from everything here, to see what we miss, what we take for granted. You start to think about things differently when they're not in your face. I'd love to be on the road all the time. I'd love to just go slower and crawl across the country, take a year to go across and come back, but it looks like the money thing (lack of) won't make that possible.

Pete: I'd like to see different places just to see where other people are coming from, what their influences are, what their conditioning has been, how they cope with things where they are. I think it would be interesting as well as educational, because I've just been conditioned with the hippy-dippy liberal Berkeley thing. You can only learn so much from one background, and even if you only get a small taste of a bunch of different ones, it'll help a lot.

Aaron: I really want to play for people who haven't known me for a long time and don't have total preconceived ideas of what we're like.

Write CRIMPSHRINE at: POB 4726/ Berkeley, CA 94704



With this fourth member, Crimp Shrine is no longer predominantly Jewish, and no longer has predominantly Marlboro-smoking members, but this in no way detracts from the band.

guitarist Idon

photo: Sabine

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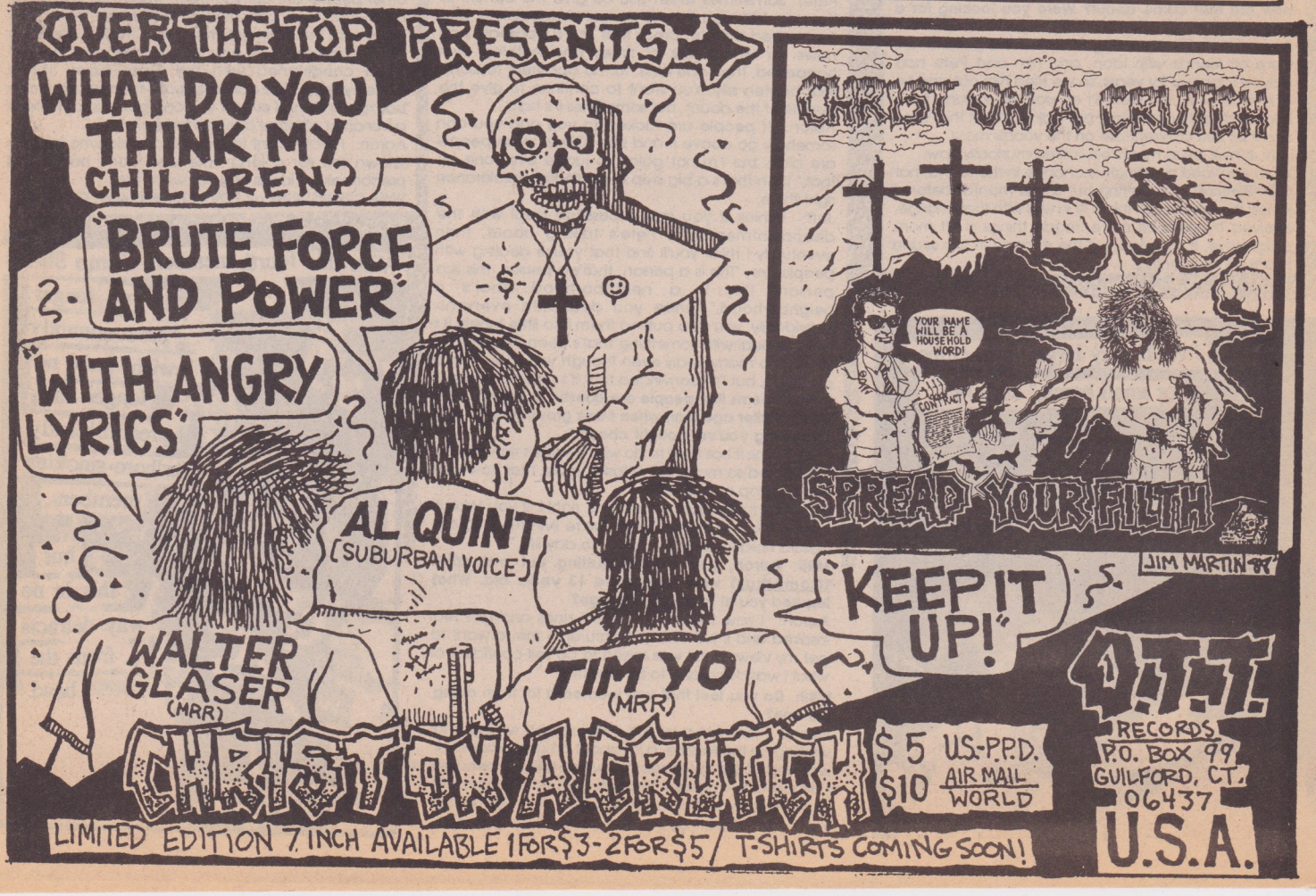

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GOD

Interview with GOD conducted at Joel's place on Wednesday the 17th of February, in Melbourne, Australia. Interviewed by Tracey Resistant of Harmony zine. Interviewed were Mathew, Joel, Tim and Shaun.

MRR: You've just recently released a 7", My Pal, and it's on the Au Go Go label. How did this come about?

M: Cos they knew what was good for them.

S: Well,we all used to hang out at the record shop,but none of us knew each other or anything, we just used to hang around there.

M: And take drugs.

S: Yeah,and beat people up. But even though none of us knew each other it was like everytime we were all in there, there was kind of like... this smell. More like this kind of magnetism between us all, like we didnt know each other, but we'd sort of look at each other,and we could see into each other's eyes and we just knew there was something there.

J: At first we tried to deny it, but eventually we just said, "Fuck this , what are we pretending for?"

M: It just started off with the four of us, not knowing each other, and we were just standing around in the shop and then we started spitting at each other and then we just started getting closer and closer, just grotting at each other's faces,and then we thought - lets start a band.

MRR: So just tell me how Au Go Go approached you!

M: Well, that whole sort of aura when we were in there just started to spread,and then Bruce Miln came up to us and started spitting in our faces.

J: Well it wasn't so much as Bruce Miln agreed to put it out or anything, he was just compelled.

MRR: So you actually had a demo to give to him already?

T: Well, My Pal was a demo to start off with, originally. We'd also been rocking around for many years, y'know.

MRR: How long?

J: About a year and a half.

M: As long as it takes.

MRR: So what's My Pal all about, anyway?

J: It's about retarded people.

T: Is it? I thought it was about the ecological struggle and the cutting down of trees in the Northern Territory—even though they don't cut down trees in the Northern Territory.

M: That's cos there AREN'T any trees in the Northern Territory. I thought it was about logging in the Nullabor Plain.

J: Actually its about a cross between my two favourite dog foods - "My Dog" and "Pal".

T: So I guess basically its a social anthem.

M: It's a youth anthem.

J: For angst-ridden teenagers.You listen to it and you think "Yeah, that's it, and then you go and kill yourself. I'm sure that's happened in bedrooms all over the world.

M: There's the kids, and then there's the kids. The kids of today, they need an anthem.... and we delivered it.

S: But it's not as if we go out of our way to write an anthem.

M: Every song I write's an anthem.

S: My lifes an anthem.

T: Every song that I write is not only an anthem.... it's a masterpiece.

M: And everysong we write is love.

J: And hate.

T: Not really, cos every song that I write is death.

MRR: Even though you guys have started playing fairly regularly, before, say four months ago, it was a rare thing to see you play maybe once every couple of months. Why was that?

T: Well, what happened was that there was the first coming. The emergence of GOD, and then we just sort of split up and spread the word. I went up to Townsville to initiate a few, Joel went off to Bali.

J: To teach the Indonesians something about rock.

S: And Matty went off to the tip.

M: Yeah, I went to the tip (rubbish dump) but I also felt that when you're this big in the rock industry, you tend to isolate yourself from the outside world and there's a lot of love there that you don't learn much. And basically I thought I should get myself an education so I went and did H.S.C.

S: And I went to MacDonalds University in California and did a major in french fries.

M: Actually next year I'm going to be going to University and doing a course in skatology.

J: Y'know Skat-a-doo walla-walla-doopy doo-da-da. No, what he actually means is the study of shit.

MRR: So is the second coming phase we're in now?

J: This is the beginning of the testament. The ONLY testament. There's the old testament, the new testament and the Only testament.

M: We come and go. It's the first coming and the first going. We come and we go - but we come more often. We come whenever we want.

S: Usually on stage.

J: We reduce young girls to a pile of giggling, hysterical jelly.

M: We give 'em an inch - and they take six.

T: You must be practicing Matty.

J: That's a line in one of our new songs.

M: I give 'em an inch, I'll say I do, give 'em an inch I'll give 'em a few.

MRR: What bands do you like?

T: The Stones, I hang out with them quite often. Ronnie and Keith. We sit around and have a good time y'know.

J: Have a line or two.

M: They know about love.

S: I go and see the Cosmic Psychos.

M: But they've got a bald drummer.

TIM: But the cool thing in Australia at the moment is going bald.

J: We're Melbourne's anti-baldness band.We don't like fat people either.

MRR: Why don't you like fat people?

J: Cos they just suck. I'm talking globular en-masse here. I don't see fat as just a purely physical thing, I think it's a state of mind. With fat people you can sort of smell their minds just drowning in these pools of oil. You can hear their souls screaming and in all these bowls of jelly - they just disgust me basically.

T: Well, I love them.

MRR: Inspiration for you songs?

S: I do it like this *(he picks up a cup and looks at it intensely and says, "A cup".)*

T: We don't write any of the songs in fact, nothing is written, it's just totally spontaneous.

M: No, WE don't write the songs, I do.

S: Nothing is written, what actually happens is, well, it's a rock and roll fraternity, we get up on stage and we have this sort of rock telepathy. I know what Tim's going to play, I know what Mathew's going to play, I know what Joel's going to play, but the thing is... I don't know what I'm going to play.

MRR: And what's that song where you always end up taking your clothes off?

J: "Love You To Death."

T: Well, what it is, I think, is that the audience, they're a sacred temple. The audience is the Bible, and we have to give them what they want. We have to give them a part of ourselves, so at the end of every act, we give them what they want. We say, "Here you go, we love you, and we're going to love you to death." Then we take off our clothes, and people die at our gigs. The intensity is so much that we have to employ St. John Ambulance people at our gigs.

MRR: Are you happy with the crowds that you pull at gigs? You seem to be slotted into the "punk" side of the music scene, in a general sort of way...

M: I think we transcend all that shit. I think we transcend style.
J: I think we transcend music.
M: We're beyond music, it's more.
S: Can we put very, very, very, very much more after that?
J: It's beyond the id.
T: Our music is sex, basically.
M: It's like making love to your fans, really.
T: I do make love to my fans on stage.
M: In more ways than one.
J, S, and M: WWHHOAAA!

MRR: We talking groupies?

T: It's like this: you come off stage, we're totally exhausted, the rock and roll lifestyle has gotten too much for us - all the coke and the nights on tour and the fast food and the fast living, living in the fast lane 24 hours a day, seven days a week.
J: Your Mum driving you to the gigs.
T: The groupies are the only ones that kind of take care of us, massage our backs.
S: What you've got to understand with GOD is that its not just 45 minutes on stage, it's 25 hours every fucking day y'know. It's rock and roll y'know, it's a logical extension. We don't get off stage and have a fucking fruit juice and talk to the kids, y'know, we get off stage and we FUCK people! We're not into this straight edge shit, we are shit. We're living shit, that's rock and roll.

MRR: Can that be taken as a general summary of the whole attitude of GOD?

S: Obliterate.
T: Oblivion's what we're livin' in.
M: Sometimes I do wonder about some of the things I do, I just sit in my dressing room and wonder about whether they're right or wrong. And after a while I think.... well, I don't really give a shit.

MRR: So is GOD going to become a full time project, or...

J: Now wait a minute, wait a minute, haven't you been listening to us, Tracey? This is GOD and GOD is life - GOD's fulltime overtime.

MRR: Any last quotes or infamous lines?

J: Er, well, some people say a man is made out of mud, a poor man is made of muscle and blood, muscle and blood, skin and bone, a mind is weak and a back is strong, and oh,forget it! OK, I've said this before and I'll say it again (since this is a punk rock magazine), "Life is fucking shit, so fucking shit."
T: And we like to spit to ladies and gents and on several occasions I slice my chest up whilst listening to my Sid Vicious records.I think they'll be impressed, don't you think, Tracey?
M: I'd just like to say to all those Max RnR readers - "Whatya". I'd like to say "vomit" too - will they like that?
S: I'd like to say that at the moment, punk rock is like a plum in an orchard amongst many other plums on many other trees. But the punk rock plum is soft and is getting mildew and is getting old. And in the air above the orchard is this black crow, its wings magnificently spread out hurtling towards this plum. Its feathers glisten and its eyes... umm... do something dramatic that eyes do when crows are hurtling towards plums. The crow gets a sparkle in its left eye as it spots the rotting plum. It hurtles getting faster and faster and then the crow with its sharp beak shatters the plum into many fibrous and fruity pieces. GOD is the crow.
M: I always thought of GOD as being the combine harvester.

MRR: Thanks for that. Now when will the 12"EP be out?

M: It's out already, in people's minds.
S: It's an eight track EP, it's not a nine track EP, and it should be out about midyear.

OHIO

This is an interview of SOCKEYE, which was faithfully exeouted by Pizza Joy Cup Smith Jones Wallpaper (PJ) on the 2nd of Maroh 1988. SOCKEYE is, of course, as you know, Dave - vocals/ Darrell - drums/ Greg - guitars, and Chuok - bass. SOCKEYE has an 18 song oassette, Music That Gay Peoole Would Like, now available for $2.00 ppd. Also, T-Shirts are $4.00 ppd., and stickers, too! The address is SOCKEYE c/o Dave or Greg/ PO Box 24223/ Stow, Ohio 44224-0223.

MRR: Who are you and why?

SOCKEYE: SOCKEYE because there are a lot of people in the world with cancer and it's our way of saying thank you.

MRR: So what?

SOCKEYE: Your ass.

MRR: How long has it been since you ve washed your hair?

SOCKEYE: Since February 1987, which is why we formed the band.

MRR: What is the meaning of the title Music That Gay People Would Like?

SOCKEYE: Remember that show "The Greatest American Hero"? Well, that guy used to sing something in reference to Jim Morrison to that effect. I was in lab 3 hours; it sucked.

MRR: Is it true that you're not fully olean unless you re Zestfully clean?

SOCKEYE: Cram this jagged pencil up your ass and please clean the heads on your cassette player with Cheez Whiz.

MRR: What will your penis happen?

SOCKEYE: Melba-toast hat. Mallomars are shit.

MRR: Where did you get that liquid nail shit out of?

SOCKEYE: We hate everyone and your undergarments would be witness to that.

MRR: Any closing comments?

SOCKEYE: Yes.

CANCER

Shoot heroin into your eyeball
Doesn't matter anymore
Tell your kids to go to hell
Call your wife a whore

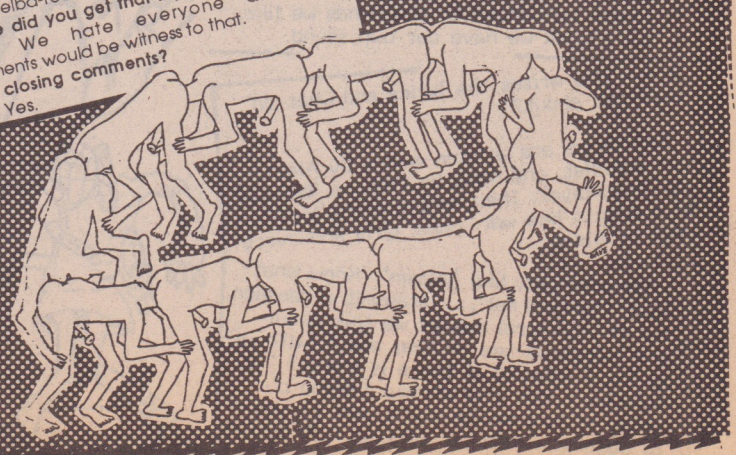
Cause you've got cancer - Ha, ha!
You've got cancer - Ha, ha!

Cells divide and multiply
Mitosis goes to your head
Chemotherapy is such a drag
You wish you were already dead

Cut off your throbbing, veiny member
Trash an antique car
Drink until you vomit
Pass out under a bar

You're a fucking old man
You deserve to die
You've got a terminal friend named cancer
Oh, but please don't cry

You've got marrow cancer
You slowly rot away
Your brother's a transplant candidate
But he says "Sorry, No!"



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THE TYPICAL INTERVIEW

(but if you have inspiration for other and better questions to ask the band, just drop a note, MENTAL DISTURBANCE is waiting for it BUT PLEASE enclose an IRC for the answer, they're broke!)

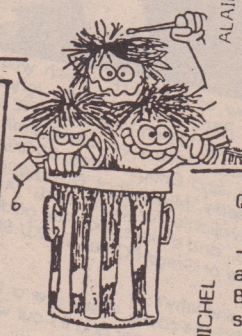
Q. 1 - How, when and where did MENTAL DISTURBANCE start?

- In September '87, Michel (guitar), Rudy (drums) and Philippe (bass) started the band, that had no name by that time. They rehearsed a lot, worked out a few songs and looked for a singer. In october, Alain (vocals) joined MENTAL DISTURBANCE and together they worked out more songs and lyrics. In january 88, they took a second guitarist, Marc, to complete the line-up and to make their music harder. MENTAL DISTURBANCE is based in Brussels, rainy Belgium

Q. 2 - Why did they choose that name?

MICHEL - Our bassplayer found that name, sounds good and it's applicable to each member of the band.

ALAIN - We live in a crazy world, why try to hide it? Each member of the band has his little crazyness, and the result of it is our music.



Q. 3 - What are the musical influences?

MICHEL - No main inspiration, but we like bands as FAITH, CRYPTIC SLAUGHTER, MINOR THREAT BAD RELIGION, C.O.C., LÄRM, DEAD KENNEDYS, HALF OFF, D.I., D.R.I., THE RESIDENTS, BAD BRAINS, UNIFORM CHOICE, IRON CROSS, LIFE SENTENCE and hundreds more.

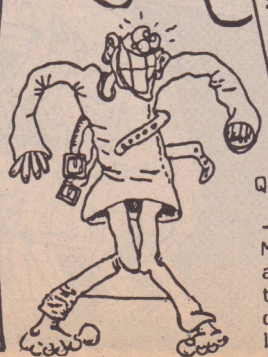
ALAIN - People compare us to many bands, from MINOR THREAT to NAPALM DEATH, from D.R.I. to LÄRM. It's quite indefinite. And to tell the truth, from the very beginning, our music didn't sound quite the same from one song to the other. Some are a bit Metal (mental!) and others are purely Hardcore.

MICHEL - I'd say our style is Hardcore, with from time to time some Metal sound, but I don't like the idea of being labeled. We're of course influenced by the bands we like, but I think we have our own sound.

Q. 4 - Who writes the lyrics and what do they tell about?

MICHEL - The lyrics are written mainly by Alain, our vocalist, and some by Philippe 'Beastie', our bassplayer. They handle about lots of subjects like war, cops, girls and everydays problems.

ALAIN - Some tracks, like 'Women', 'Know What Your Fighting For', ... transmit a message, but in a general matter we talk about the things we see or hear about, without giving a solution if there is one (cf 'No Solution'), but also without loosing our sense of humour. We don't want our band to become a political tribune! FUN BEFORE ALL!



Q. 5 - Why do you play? Do you believe in your music? Do you spend much time to rehearsals?

MICHEL - The band is mainly meant for having fun. Two members of MENTAL DISTURBANCE still go to school, the three others work, we rehearse most time possible, hard enough I think. I also believe that you shouldn't rehearse too much, not every day, it'll make you sick!

ALAIN - What interests me in the band is the fun, having a good time, to let out what's deep inside of us. It's probably the reason why our music is quite violent, things happening around us and in todays world certainly won't bring us in a soft mood. But what really matters is having a good time together. The day we'll notice that our music doesn't bring us anything anymore, we'll stop playing.

Q. 6 - Have you already played gigs?

MICHEL - We've played one in November '87, at a students event at the University of Brussels. We had a lot of fun, but the sound wasn't very good, due on the equipment and also the guys at the mixing sabotaged us by cutting off the microphones now and then. But still, we had a lot of fun!

ALAIN - Yeah, we played 'till they threw us off the stage (another band was supposed to play after us). The public (mainly Hardcore freaks from Brussels) was really great, a wonderful support. By the way, we thank them for being so warm to support beginning bands, and we invite foreign bands to come and play in Belgium, the public really is great!

Q. 7 - What is the future looking like?

MICHEL - Making a good promotion for the first demo 'Hard Of Hearing', playing lots of gigs (some are planned already for Feb. and March). We'll also go on working hard to become even better as today! We'd like to make a record, single or LP, but we'll wait 'till everybody knows who we are and what we play!

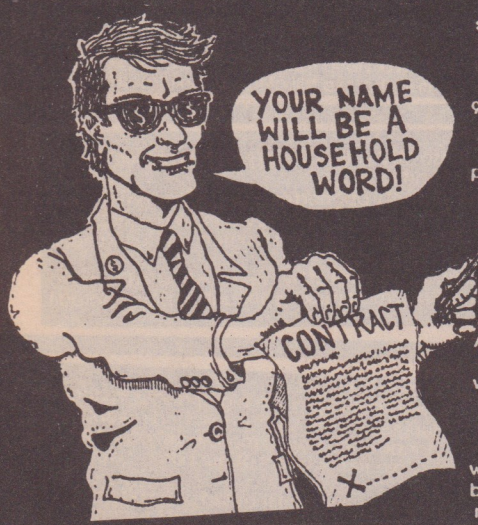
ALAIN - I have dreams about a seven inch...

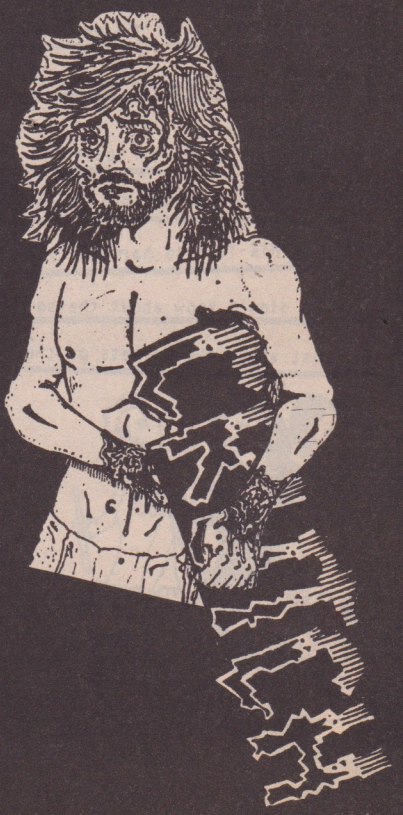
Q. 8 - Something special to say?

- Yeah! Thanks to the fanzines featuring MENTAL DISTURBANCE (we need your support and hope to hear your reactions!), also thanks to everyone ordering the very cheap demo 'Hard Of Hearing' and for liking our music. We love you too!!!

CHRIST ON A CRUTCH WASHINGTON

Okay! Here we go with an all to familiar almost cliche Band Bio. (Well, I guess this one is a little different). It was a dark and stormmy night...(NO, thats another story). TIME: 1983, PLACE: Suburban Maryland. Stop, stop! Just tell the damn story. (Meekly the author agrees). Christ On A Crutch actually started back in 1983 as the world renowned "Turtles Basking In The Sun". This rare species was sighted in various holes during the summer of 1983. When they succumbed to a horde unknown affliction of nuclear and or hazardous toxic waste byproducts, a new law was enacted to save the extinct subgenre. Little did they know that in 1984 they would be resurected as Christ on a Crutch (Trumpets blare!). I know this is beginning to sound a little far fetched but this is the stuff that legends are made of (A tiny bit of truth and a whole lot of bullshit). The first four Apostles were known as John, Paul, George, and (woops, sorry wrong band), Jerry, Wayne, Glen, and Dave. Their original sermons have long since disappeared into the archives of the L2TAPA (live tape traders are pretentious assholes). Although some of the faithful may have a copy of the first "Unofficial" sermon with Brother Glen on vocals that was recorded a long, long time ago in a place far, far away (Okay, Okay, so what if it was recorded in the garage of their infamous DC apartment, You can figure that out by yourself, now back to the story). CHRIST ON A CRUTCH was transformed into a trio in 1985 when Brother Glen took a Sabbatical to be the voice of "Diddly Squat" (A long standing member of the west coast HC community). While Brother Glen was on his fact finding mission into the darkest corners of the enclaves of the poor and starving, the other three Apostles found themselves in such a position where demand became overwhelming because of an ever increasing schedule of evangelical shouting matches. This dramatic increase in interest forced the three remaining Sooth Sayers into the Eternal Shrine of Remembrance, (also known as "LSR Studios")in the beginning of 1986. (And this, dear reader, is where it really starts to get interesting). This first known Sermon was broken down into twelve distinct sections with each section patterned after some shady character, or moral outrage prominent in todays society. Upon hearing the first Sermon the most Reverend Walter Glaser became one of the faithful and was quoted in MRR#49 as saying "Yea! These guys are right on target! Ferocious punk and thrash with angry lyrics slagging sexist goons, vigilantes, homophobes and other lamos. Cool stuff, keep it up!". It should be hereby noted that the Apostles Jerry, Wayne, and Glen did keep it up. This was to become known as the CAUSA tape, (Or Gods Simple Plan of Salvation), in order to cash in on the Reverend Moon and his recent acquisition of the local propaganda machine known as the Washington Star. The three Apostles were forced to use alias monickers and chose to use the socially acceptable MX Demise, Mr Comedy, and Wayne Jesus. Then tragedy struck and Dave was forced to resign his post as the original bass player (amid a cloud of disgrace) due to some allegations (and photos) of him committing moral acts, and being a fine upstanding citizen. (Hey, Thats not true! said Dave. So what, none of it is, said the author). At about this time, the summer of the year of the band 1986, Glen was coming to the end of his self-imposed year long Sabbatical and was nominated to resume the task of underlining the Sermons with bass. (This resolution passed the congregation unanimously). The Apostles Wayne and Jerry now split the Preaching duties with Wayne laying down the pulse of the sermon while Jerry strikes the cords of truth that break down the walls of injustice. (Oh, Gimme a break!). About the time of Glen's return, the Apostles began to perform "Miracles" in their own home and even brought in "Outside Agitators" (read: Touring Bands) to witness their Miracles, and (Would'nt you know it) to break bread with. C.O.A.C has been busy Spreading Their Filth through the local political hotspots of unrest and turmoil, and 1987 saw the CHRIST(on a Crutch)ians Spread Their Filth as far as the midwestern states as well as some junkets into the repressed areas of the "Babble-Belt". A great multitude of followers has sprung up many fold to consume the message and soon a Ministry shall open its arms to the faithfull in the smog filled cities of the western shore. The East Coast Ministry is being closed down by the state or the landlord or some such symbol of oppression. The new west coast Shrine can be contacted thru: Glen Essary / 135 Sherman street / Richland, WA 99352. Converts in the Holy land of Ohio have already received their communion and the Apostles would like to express their spiritual brotherhood with the citizens of Dayton. A second 17 part Sermon was recorded in November 87, and the faithfull will be able to receive this message, etched in vinyl. A complete transcript of the sermon is included as well as visual aids to further your understanding of the goals of Christ(on a crutch)ianity. Please see the "Social Awareness Area" (ie:Advertisement) elsewhere in this magazine. Some of the topics covered include "Meatheads", a passage about the mini-morgue in your home that you call a refrigerator, as the Apostles are all vegitarians for health as well as compassion for the less fortunate relatives in the animal kingdom. You factory workers will want to know about "Life Everlasting" as well as the kleptomanic ideals of "Spread your filth". Lest we forget the ladies there is the insight developed for "Pillar of our Society," You manly men should read and memorize that passage as well. And this is but a start as your membership to the faithfull will bring much needed insight into the grey areas we all face in this mortal world. (Does racism exist in the 20th century: Page 93, or is that the Dianetics ad?). Another group of our most Reverend brothers who may or may not be entitled to use the words "Positive Force D.C." have received a contribution from the Apostles. This mini-Sermon should be etched in vinyl soon. Don't miss our touring crusade when it passes through your local church basement or VFW hall, or maybe even your neighbors garage! Call (203)453-5166 or (509)375-1256 for information about how you can host the C.O.A.C. evangelical crusade in your hometown. Don't delay, Send money today. We must leave you now, but before we go we would like to quote Pat Robertson as he said it so well.... "I don't care if you have it on tape, I didnt say it" From the COAC Broadcasting Network, This is the most irrelevant Pope Karl Oh-tee-tee! Well, that was a complete farce, and anyone who wants to ask some meaningfull questions will get real answers. A true band bio is bullshit. The band formed, They play music, they sing words. Period-The End.





Imagine yourself floating downstream, and it's your birthday, and there's gold-dipped magnolia leaves circling your sinuous curves with the smoothing current lapping at your palms as you apply that last bit of mascara in preparation for your first Big Prom that you've waited for since you were six and your father tells you it's the absolute best you've ever looked and your date is a complete dream, and then you wake up and realize that you were actually at a Weenie Roast concert, and nothing, absolutely nothing can ever be as good again, and surely it won't. My friends, you are about to read an interview with perhaps the most important combination of personality, looks, and 100% pure quality character brought together to inform, educate, entertain the world in a vein of rock that can only be described as "it speaks for itself". Read on, dear readers, you will never be the same, for finally there is a band that matters as no other form or genre or sextet or style has ever before. Come forth and be redeemed, heathens. Interview by The Dr. "Wild" Jack Lennon.

Press Conference

two bald missiles sat on the shore

erect and taut and wanting no more

than to be a part of the loving war

the president gave head to the soviets on the beach

the president gave head to the soviets on the beach

they forced up but he forced back

his eyes were grey but he saw black

breathing hard and spitting white

the president gave head to the soviets on the beach

the president gave head to the soviets on the beach

and when his face was covered with spew

he lied through his teeth but the stuff shown through

there was really nothing he could say or do

the president impaled his own head on the beach

the president impaled his own head on the beach

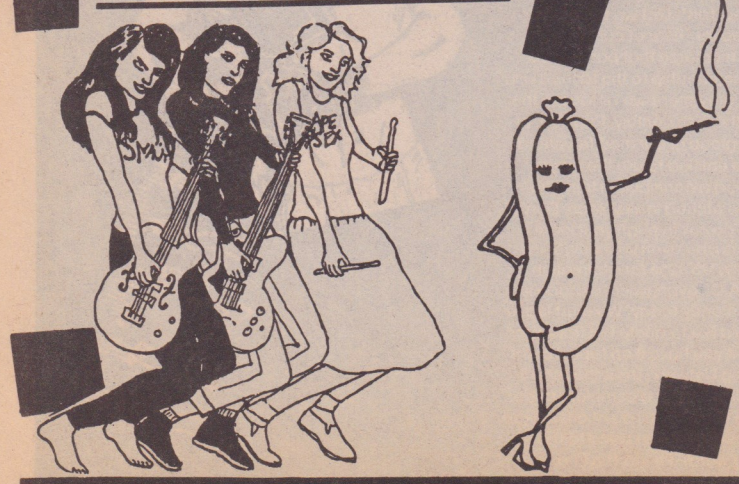
warily he opened up his eyes

and the birthmarked prongs doubled up in size

slapping his face so hard he cried

I didn't know about the soviets on the beach

I forgot about the soviets on the beach



CALIFORNIA

MRR: First thing I'd like you to do is introduce yourself and include a telling bit of information that will give our readers an idea of what you're really all about.

Kissy: Hi I,m Kissy Starsearch and I'm the lead drummer. I'm really into walking on the beach and fluffy cute animals, and I think bad breath and dark colored socks with light colored shoes are a turn off.

Bambi: Hi I'm Bambi Fawn and I really like acid-wasted denims and bulky sweaters on guys. I think cussing and poor hygene are a turn off and I play lead and rythm guitars.

Lola: Hi I'm Lola Falafel and I'm really into all night dance marathons with hot bods to the latest in sounds, and I think flats (shoes) are out and so are tube tops but not tube minis. I play lead bass.

MRR: Who are your main influences?

K.S.: I'm a big Pablo Cruise head and I've seen Billy Joel 12 times!!!(laughter)

B.F.: I've always listened to top forty country and I think my main female influences are Tammy Wynette and Pat Benetar.

L.F.: I'm a little crazier than these two. I love the Giant Crab and I've been really getting into Wayne Cochran lately, he's so full of funky soul! (more laughter)

MRR: Do you have day jobs?

K.S.: I'm the girl that writhes in all those MTV videos, and I just got a contract with "Solid Gold" to write on their shows part time.

B.F.: I'm a social worker and I've just recently opened a clinic for Women Who Are The Victims of The Human Condition. It's also a gym where women can aerobicize their frustrations out and we do drop in spinal taps on women whose big heels have given them and their psyches a beating.

L.F.: I have this office job where I sit and get yelled at by lawyers whose wives have divorced them. I love the perks and I'm almost making enough to pay my credit bill.

MRR: How do you feel about Women in Rock?

K.S.: I think it's great because were getting to see big changes in acceptable street fashion. Women are no longer stuck in that "pearls and pumps" rut. Now you'll see women in leopard spandex and purple mousse just about anywhere. I think it's liberating us all to say.."we're in control of our bodies, we'll show our navels if we want to!!!"

B.F.: Yeah,and men are beginning to realize that they like each other more when they look more like us. I think it's having a really positive effect on men, it's making them more aware of their hair and outfits and makeup. It's like we're opening doors that were never opened before, in terms of sexual equality and freedom.

L.F.: I like when I'm on stage and there's all these people out there making me feel like giving my all, like I could fly up and open the gates to heaven and let us all in, and I know that all those adoring, caring friends, male or female are joining together to make a big network of love, and they've made me what I am today. There's a song called "The Flower Children by Marcia Strassman and it really says what I feel about life and stuff.

MRR: Before we wrap it up, is there anything you'd like to say?

K.S.: Just say no to drugs except for the ones that make you see how truly potent and incredibly creative and intelligent you really are.

B.F.: Let's make this world a better place, where all the little children of the world can grow up and have nice clothes and lots of real neat stuff like cars and jewelry.

L.F.: Buy our record. You can mail order it from Positive Force and it will give you literally moments of audial plezur. Bye .

LOVEGODS IN LEISURE SUITS FLORIDA

Interview by Shannon Nafi. The Lovegods In Leisure Suits are: T=TR, bass; R=Rich, drums; K=Kevin Beave, guitar; M=Mike Bales, lead vocals.

MRR: How did you come up with the name?

T&R: How did we come up with the name?

K: My mom named me.

M: It's kind of sarcastic. I thought of it after going to some 'single bars' with my roommate. I was sickened by the 'macho/studhorse' image the men were trying to project. Their whole attitude towards women--treating them as objects not people. The leisure suit is sort of a symbol of the 'lounge lizard'/John Travolta/Saturday Night Fever mentality. It epitomizes the mid 70's. Definitely one of the low points in the history of mankind--fashionably and musically.

T: Oh, yeah...

MRR: Who's in the band and how do you spend your spare time?

R: Mike is the lead singer--he's our vocist; Kevin -alias Road Narrows- is our axe man; Tom, TR-, is the bass god; and I'm the drum god. What do we do in our spare time?

K: I take pride in rennovating old leisure suits. I have quite a huge collection.

M: We cavort in leisure suits. We also watch the Dating Game and Dance Fever with Denny Terrio every day. That couple from Minneapolis should have won yesterday. I think the show is rigged.

R: I'm designing a gas chamber where a person would be killed by a hundred farts--Methane.

M: I want to say one thing: Herb Tarlek on WKRP is god. We try to pattern our lives and wardrobe by his.

R&K: He is god.

MRR: How long have you been together?

K: I'm still trying to get myself together.

M: As a band,since August '87. Originally Tom, Kevin, and myself got together. Before we met Rich, we had numerous drummers that were unreliable, always making excuses why they couldn't practice. We had Kevin's brother Ken play drums whenever possible. He's an excellent drummer but he was unable to play with us full time. He went into the studio with us. He's the drummer on the tape. I thought he did an excellent job. We met Rich, our drum god, in late November '87 and we've had this line up ever since.

MRR: How is Rich working out now?

K: I believe of all the drummers we've had, Rich is the most emotional and experimental. I've never met anyone like him. We speak each other's language.

R: Must be that animal magnetism.

M: He gives his all for every performance, whether it's a practice or a show in front of 20,000 at the Tupperware Convention Center.

K: A lot of the other drummers didn't think we'd go anywhere. They were more into it for the money than the sheer enjoyment of playing.

M: Besides, Rich has a nice drum set. We liked the color.

R: I have lots of money. I buy them things.

K: I want to say that my dress looks like what David Lee Roth would look like if he blew up on stage. Spontaniously.

MRR: What are your influences?

K: I'd have to say the biggest influence of mine would have to be somewhere along the lines of SYD BARRETT. Insanity is the key.

T: I'm influenced by the SUBHUMANS and CRASS, but a lot of it comes from inside.

R: Mainly a lot of early punk bands like BLACK FLAG, DK'S, CIRCLE JERKS. Also a lot of the noise stuff like BUTTHOLE SURFERS.

M: Musically, besides the BEE GEES, I'd have to say the CRAMPS, PAGANS, DRUNK INJUNS, DICKS. Also BO DIDDLEY, MUDDY WATERS, JAY HAWKINS. Spiritually, it's my 1943 Sunbeam Model T-20A Toaster. It's the core of the universe and the center of all knowledge as we know it. Of course fashionably, it's Herb Tarlek again.

K: John Travolta is my fashion idol.

MRR: Why don't you tell us about your tape--Life In A Dacron Hell?

K: Tom, you care to elaborate on that?

T: I think it turned out pretty damn good, except it may have a little bit too much of a 'clean' sound to it. But, it in no way encaptures the time, spirit, and energy built up...

K: Pent up energy?

T: Not only pent up, but increasing gravimetrically the amount of force that we emit. You know. Don't you?

R&K: Definitely. That's true.

M: In November '87 we went into the studio and recorded a 10 song demo. I was pleased with the way it turned out. I thought Hardt Production did a great job. I was also pleased with the review it got in MRR. But as Tom was saying, I think our live show is a much more vivid impressiom of our music.

K: I really enjoy the tape. In fact, I still listen to it 7 or 8 times a day. Sometimes more.

R: I like it.

K: Why do you always have to say the most on everything?

R: I'm just ham.

T: Or a slab of beef.

MRR: You want to discuss the topics of your songs?

M: Lyrically we deal with a wide range of subjects: personal experiences, organized religion or religion for profit, food, sexism, the Dating Game, to name a few. A lot of our songs are humorous. We don't preach to anyone. We take our music seriously, but not too seriously. The main factor for us is having fun.

R: And if you learn something at the same time--great.

M: Right. We put everything we have into our shows. That's where we get the most out of it.

K: Yes, we are street performers. We do not get a salary. Your tips are our pay.

M: Also, no one person writes the songs. All of us contribute lyrically. Each person has their say. Musically, I think we have a unique sound because of our wide range of influences - blues, hardcore, garage...

R: Country too.

K: Definitely. I come up with the music to a lot of the songs just sitting in my closet, playing a country tune. We don't limit ourselves to what hits you on the first impression. We want to expand more into what no one has done before.

M: We didn't want to be lumped into a category with all these generic 'hardcore/thrash' bands. I hate to label or categorize our music in any way.

T: There's far too much of that today. Originality is unique.

MRR: On your tape, you have two songs about the legendary Lem Tuggle. Does he have any special meaning to the band?

R: He's my hero. He's the new Charles Manson. The Charles Manson of the 80's.

K: Didn't he play for the GIANTS?

M: He became a legend back in my hometown, Marion, VA. He's bigger than Elvis there. He was convicted for 2 murders that took place there 11 years apart. He committed both crimes in the exact same location. Now he's sitting on death row in Mecklenburg Prison, from which he escaped once. When he escaped, the citizens of Marion were terrified that he'd return there and hunt down the members of the jury that convicted him. It nearly reached the point of hysteria. Now he claims he's going to write a book and make a movie about his life.

K: Tell him to say hi to Squeaky Fromme for me.

M: He has hair just like the Fonz--He is loved by all the cons. He's Lem.

MRR: What the hell is the song 'Nuff Spelled Backwards' about?

T: It's about everything. Everything you can imagine. Everything in existence, but I don't have the space to think of anything to pay tribute to. Besides that, I was kinda fucked up at the time and reading Zippy the Pinhead comics when I wrote it. So it all kind of interrelates some way. I think. I hope.

MRR: Tell us about this tour coming up across this great planet of ours.

K: We thought we'd start over in Europe. That's where ABBA started.

M: Hopefully we're going up and down the East coast this summer. June or July.

R: Anyone who wants to book a great band contact us.

K: How can you beat LOVEGODS on the east coast this summer? Kind of like a John Hughes film.

T: G.U.A.P.T.P. The 'give us a place to play' tour.

MRR: Do you get a lot of fan mail?

K: My mom writes.

R: A couple of letters from Orange County correctional facility.

M: The respone to our review on MRR has been incredible. We've recieved a huge amount of mail from people wanting our tape. We want to thank everyone who bought a tape.

MRR: Where do you see yourself as a band a year from now?

K: The Sundome or playing at a convention of Elvis memorabilia collectors.

T: Behind the Iron Curtain. Playing a show in Moscow, right in Red Square.

M: Standing in the middle of a field in Osteen, Florida. I hope we can keep progressing musically, keeping what I believe is a unique sound.

MRR: How do you feel about the exposure you'll get from this interview?

K: Great as long as we get paid for it. My mom told me never to expose myself unless I got paid for it. We usually expose ourselves on a crosstown bus. Full frontal nudity is the key.

M: It's great. Hopefully people will read this and write to us or purchase our tape. We love getting mail. We appreciate any and all support we can get.

MRR: Any last words?

K: Remember kids, don't eat your ear wax.

R: Never paint your nipples with nail polish.

T: I can think of none, except these.

M: I was going to wear my favorite lime-green leisure suit today, but after I washed it last night, I put it in the dryer and it caught on fire.

T: Hey, that rhymes!

MRR: How can us 'sex starved' individuals get in touch with the LOVEGODS, and how many clams is your cassette?

R: Buy a tape. They're $3 ppd. Cheap for 10 fun-filled songs.

M: Send all cards, letters, photos, unwanted BEE GEES albums to: The Love Gods In Leisure Suits/ 568 Orange Ave #45/ Altamonte Springs, FL 32701.

DAG NASTY

JUST IN TRANSIT

DAG NASTY interview by Mouse. DAG NASTY= Doug - bass, Brian - guitar, Scott - drums, Pete - vocals. Interview in Mouse's living room, 1/17/88.

MRR: First question of the day! Why was Hitler a punk?

D: Brian and I were just talking about messy houses and I guess DAG NASTY - when we toured we stayed in this house in Canada and unfortunately Brian and I had to sleep in this rummage shack and there was graffiti all over the wall and one of the things that was written was "Hitler was a punk" and that was when I vowed to myself that I would do everything in my power never to stay in punk houses, and stay in hotels instead.

B: Now, every house is called the "Hitler is a punk" house.

MRR: Have you ever stayed at any cool tour houses?

D: The cool ones have parents.

B: Ya! When parents are involved, staying at someone's house is good. If you can stay at the house, that means the parents are cool to begin with.

P: But if they sneak up in the back and say "Shhhh" -- it's bad.

B: When I lived in Washington, I lived in a group house and bands would stay with us and I had to apologize because my room was the only one you could live and breathe in.

D: The Hitler was a punk thing is just a statement to all of that! There are just so many things that go down in the typical punk house - people smoking cigarettes and blasting GBH by your ear at 3:45 AM while you're trying to sleep because you have a double set the next day, and a 12-hour drive.

MRR: How do you guys feel about people grilling you about your former bands- what I mean is Doug, you were in THE DESCENDENTS and Brian in MINOR THREAT. How do you feel about being constantly asked about Ian MaKaye?

B: It's the worst part for me. I mean, it's 1988, so 5 years ago, MINOR THREAT broke up. When I was in MINOR THREAT, it was before I even had a driver's license (I'm now 22). I think a lot differently now than I did back then. If nothing else, just due to time passing. But the benefits are that if DAG NASTY's playing in Arkansas, it's good that people know there is someone who was in MINOR THREAT if that will get them to go see DAG NASTY. The debit is that we are nothing like MINOR THREAT.

P: Our motivating thing does not have much to do with positiveness, it has more to do with 4 guys who want to be in a band and do the band thing. I think us being punk has a lot to do with: a) our first record which Brian was only a part of; and, b) it being our roots. But you know for us to say at this point that we are a punk band, I don't think that describes us very well. It may not be wrong to say, but it doesn't really say what we are about as it would be to say that of a band like DOA or something which is really about being punk.

MRR: Do you think the whole concept of punk as it is now -- is a little passé? After all, I don't believe I've ever met a person or a band that has said "Yes, I'm in a punk band" or "Yes, I'm a punk rocker". You always hear "I'm myself" or "We play our own type of music".

D: It's gone on to its own thing, you know. It took one of those freeways that don't really end, they just shoot off in some direction and end up on a hill somewhere. We saw some of those in Oregon. The punk thing is just this gigantic melting pot for a lot of stuff - to me it doesn't mean now what it did then.

MRR: Do you think that it as it is now in this melting pot thing has any meaning now?

D: What meant a lot to me was just a fad to a lot of people.

P: The only word that is consistent either good or bad is rebellion. A 15-year old kid that goes to a punk show and another 15-year old that goes to a glam show probably have an awful lot in common. The dress is different but the attitude is still the same - rebellion.

D: For the hippy movement, the same was true that against the grain as per what ever the society was believing.

P: If there is any value someone can get out of being a punk is that they learn something about themsleves. It has nothing to do with being young - and thinking adults can't relate to things. "Won't" is one thing, "can't" just doesn't make any sense!

MRR: You guys have been into the scene for a long time. Do you feel you have a duty to your audience - to those kids who you know this is their first taste of music? They're only 14 - no LED ZEPPELIN, no AEROSMITH - this is their first impression, DAG NASTY...

P: I do... I don't want to alienate them but the other thing is when I go up on stage, I don't say I'm like this bunch of people over here of this bunch of people over there - it's more a case of everybody in this room is here for a reason whether they think they're punk or not, and let's just start on that level. Something we do lyrically or mucially comes from that same thing.

MRR : That's good because there are a lot of bands out there that don't care or are conveying a potentially harmful message to young people that don't have the exposure to know that these people are a minority - like SKREWDRIVER, for instance. Their message means a lot to them, and hence it's going to mean a lot to some little kid who might admire them.

P: That's why we're more into sharing than pushing.

D: I wonder if those people have a conscience. You see some people don't realize that they are casting an impression and some realize it and that's the impression they want to make. If somebody believes strongly in racism, I'm not a part of it. DAG NASTY's message isn't one, really. It's more about being what you're into. Also, what matters is that you're at a show, this is the band playing. People shouldn't wonder if Bill Stevenson (DESCENDANTS drummer) should be here or if they'll play old stuff. The fact is we have a bunch of new stuff to offer people, and it doesn't change the message, if there is one, no matter what the pace.

MRR: (To Scott, new drummer) What's your story? I haven't seen you before.

S: I wasn't even in the scene at all until I joined this band.

MRR: When?

S: About 5 months ago.

MRR: What made you try something so different for you?

S: I came from Washington DC and I got tired of just hacking around DC palying in the basement. I wanted to play in a band and tour and do my thing.

B: It just so happened when Scott wanted to do his thing, our first and original drummer found out he wouldn't be able to do his thing because he had a cyst removed from his arm and the doctor told him he wasn't going to be able to play drums for a while. It was hard for us, but we were lucky to find Scott.

MRR: What were you originally into?

S: Oh, jazz, recording in the studio with people.

B: Except for some set backs, this lineup is really good.

MRR: You guys said you've been in California for about 5 months, why so?

B: Well, Doug lives here as you know, and I live here now that I got an apartment - and I like it better here because of the weather and becasue it makes it convienient. It's better to practice out there first of all because there are more places available. In Washington, it's very limited and expensive.

MRR: Was it a hard move?

B: Yes, but I didn't really care for where I was. Washington is nice, but I've lived there for 18 years, and it gets a little stifling. You get the feeling that there

is nothing you haven't done. It's not a risk or interesting. It's fun being in a new place.
D: For me, with Washington, other than the go-go scene which I'm not up on - that's probably the most fertile thing that's going on there! You can get a lot more things done in San Francisco or New York or LA than in DC.
MRR Do you still have any ties with Dischord?
D: Friendly ties.
MRR: Your first two releases were on Dischord and you moved to Giant now.
B: Dischord is a great label, but there was a limit to their usefulness. The time had come where they couldn't help us and we couldn't help them anymore, so we had a friendly parting.
D: Some labels will put out lots of records with little quality control but Dischord has quality control and people's respect.
MRR: Yeah, some people have records out and people think it's something really special, but in reality I guess anybody can release a record. When is your new one, Field Day, going to be released?
P: End of Febuary.
MRR: On compact disc?
P: Everybody had a real good attitude and we're happy with it.
MRR: Once the album's out and you do some local playing to support it, will you ever go back to DC?
P: I don't want us living there.
(at this point Mamma Mouse interrupts)
MM: Would you like some ham sandwiches to hold you over while you're sitting here?
Band: No thanks.
MM: Don't be shy. I just put the ham between a piece of bread and give it...
Band: No thanks.
MM: OK.
(end of interlude)
B: I don't see us living there or playing much locally either. We'll probably just go out on tour when we do the record. We might be local because we live in LA, but people don't know that - no one knows we live in LA
MRR: Shocked me!
D: A lot of people don't know, we don't do club dates like Raji's
MRR: Why not?
D: If we do stuff like that, then you take the chance of hurting whenever you take a big show. You see a lot of people think that when DAG NASTY comes to town it's just like DAG NASTY coming to town - "all right, they're in town" But we're always in town.
P: We don't want to be considered an LA band any more that we want to be considered a DC band.
MRR: Just in transit?
Band: Yea.
D: April, May, and June will either be a college tour or cities that we haven't played. Then maybe we can go to Europe for 2 or 3 weeks, but that's just a maybe. Right now, the record company is in the process of signing us with a German distribution deal which will mean that album won't be an import.
MRR: And cheaper abroad.
D: Yes, and we have a better shot at doing tours.
MRR: About some of the lyric on Field Day. Was the song "Field Day" by your stint in Venice, Pete?
P: No, in fact it was inspired by my stint in Manhattan Beach, but it's basically the same thing like it's inspired by my stint in LA. When I was living in Manhattan Beach, I was a block away from the beach which should have been beautiful, but I only went down there twice. By the time I got to Venice, I could have written the whole thing over more so.
MRR: Has your move out here been productive and happy?
P: Bandwise, yes. And the grudges I have are minimal.
MRR Whats "La Penita " (a title on the album)
P: It's just another relic from Manhattan Beach. Just a fine Mexican restaurant where you can bring your own beer and have excellent food, sit there for a couple of hours, and think things over.
MRR: What's "Typical Youth" about? What inspired it?
P: Remember the CRUCIAL YOUTH article in MRR a while back? I know those guys and the article just cracked me up. But the response to it in the next couple of issues was hysterical. People were saying "How could they be such fascists?" but the guys were only joking. They do have fans that think they are serious and are now like: "Don't drink, don't smoke and...floss" And they have people now that hate them because they think the band means it. I was kind of spurred on by it.
D: They're just jokers which is great!
P: CRUCIAL YOUTH fall into the category of "Anyone can make a record"
D: The singer is an industrial chemist, just like Milo.
P: They're 4 kids reacting to the whole YOUTH OF TODAY crap.
D: And he drank with us too!
MRR Who do you think of the underground bands that make a lot of money or like somepeople care to put it, "Sell out"?
P: I think if a punk band suddenly decides to become U2 that's pretty funny. But I mean you're in a band for so long it becomes the thing you want to do - cool.
B: I have yet to see any band, speed metal or punk that has become successful that can apply the term "sold out". It seems to me that you are trading in part of your integrity or what you want to do for financial reward and I don't think METALLICA has traded in anything for a financial reward--people are jealous.
P: I think there is a thing as selling out. I think John Lydon, or Billy Idol, has sold out, but on the other hand, I don't even care. It's like ok, fine. If they were representing something and they traded it in for something else, so what. So someone else is going to represent it anyway.
MRR: Where do you want to see DAG NASTY go? What level?
B: The ideal is unrealistic compared to actual potential. There is certain limiting factors about our band that would prevent us from attaining any real high level of success. No matter how you slice it, we are an underground band dealing with the personal stuff that is still an underground concept. Now if I could have anything in the world, I would like to be in a band where David Lee Roth opens up. With this thing, we all want to sell as many records as possible and expand our audience into new people without alienating those who like us now. We're just going to do our thing. Hopefully that will be successful.
MRR: If you could open for a band on tour, who would it be?
B: Technically... R.E.M. I mean their audience is completely different and extra not into DAG NASTY. But if 100 people out of an arena full leave the place and buy a DAG NASTY record and discover music they've never heard before and go out and buy more albums then we've accomplished something really good.
D: I don't believe in alienating audiences, but I would be just shocked if a metal audience starts to form at our shows.
MRR: Think of it as a potential blessing in disguise because the metalheads will pay higher ticket prices and t-shirt prices, not try to sneak in as much, and buy the album before taping it from a friend. Punks will try to bargain and panhandle stuff.
P: That's absolutely true.
B: Will this get printed?
P: Hitler had something to say.
B: Hitler was... the first punk.

"We're just going to do our thing. Hopefully that will be Successful."
- Brian Baker

SOGBLETTIR

ICELAND

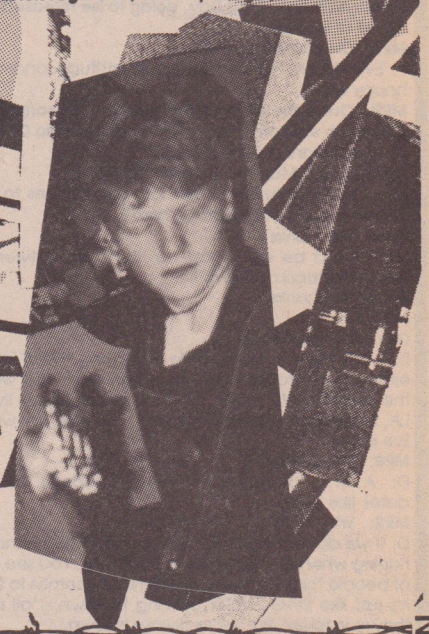
But now, a recent interview with the horrible SOGBLETTIR (Suckapots, or Love Bites, as they choose to translate it).

SOGBLETTIR opened both the Snart tapes with a powerful blast. They are the nearest any Icelandic group has come to the term hardcore. The music reminds some of Killing Joke, as they were the first half year, and some find early heavy metal influence in their din. Their debut 12" EP costs $8, so buy it and check it out for yourself. SOGBLETTIR are four young suburbians: G Tender - drums/ Ari Fender - bass/ Addi Rock - guitar/ and a new singer, Grétar, took the place of Jón Catarth, who left soon after finishing the EP. The interviw took place at Café Hressó, a popular hangout. Ari, G Tender, and Grétar showed up hung over, having Jim Beamed the night before, but Addi was still too sick to turn up. Ari had a "I love Joan Collins" badge on his leather jacket, but the others had on black jumpers. Interviewed by Gunni.

MRR: How far back do you go for your influences?
SB: We don't listen to anything that happened before 1986.
MRR: So what was "Anarchy In The UK" doing in your early program, then?
SB: Well, our ex-singer Jón had heard that somewhere.
MRR: Why did Jón leave SOGBLETTIR?
SB: He didn't get to rule as much as he wanted.
MRR: The readers of MRR seem to have stuff like world peace, vivisection, etc., constantly on their brains. Can you say something wise on that so some stupid Americans might send for your record?
SB: Just root out all the animal world and concrete the earth.
MRR: So you don't eat animals?
SB: Sure we do, red meat is best, vegetables and fruits are disgusting.
MRR: I doubt anyone sends for the EP now. Still they might get faith in you again if you've done something radical during the Gorbachev/Reagan meetng here in 1986. Did you do something radical?
SB: We got drunk...
MRR: And...?
SB: Screamed something to some news reporters.
MRR: I've heard that you believe the old prophecy that the end of the world will be in 1999. Don't you have something more worthwhile to do until then than playing in a band?
SB: No. Well, yes, we watch TV, too.
MRR: So what's good on that?
SB: The weather report and "Family Ties".
MRR: How many punks live in Iceland?
SB: One, and he lives in Bogarnes. Also there are maybe150 people who think they are, but they're just disgusting, bad smelling winos.

MRR: So you don't want to appeal to that crowd?
SB: No. We want to appeal to drunk people. Drunk people at gigs are the best audience. They like everything we do.
MRR: Will SOGBLETTIR be playing any charity gigs?
SB: No.
MRR: You read much?
SB: The book I'm still reading is Let's Listen: English Grammar and Exercises.
MRR: How do you like living in Iceland?
SB: It's OK. We have no comparisons, and here there are no spiders and wasps, at least.
MRR: What's the ambition of SOGBLETTIR?
SB: Well polished shoes. Wallet full of paper, not dollars, though.
MRR: Any final message to the American youth?
SB: Emigrate. Not to Iceland, though.

Write to SOGBLETTIR c/o Erdamúsik
Alfholsvegur 30A/ 200 Kopavogur/ Iceland



FLORIDA

CHOCOLATE GRASSHOPPER

The band is: Ray Aronte: vocals, guitar; Andre Serafini: drums; Mike Wetherill: bass; Brent Wilson: vocals, guitar

CHOCOLATE GRASSHOPPER hail from the Miami area and are one of South Florida's most popular bands nowadays. They have a unique sound which can best be described as melodic hardcore and are now working on a vinyl release. Their 12-song cassette is available from the address below.

Forming in March of 1987, C.G. set out with one major goal: FUN! Since then, the band has organized numerous shows, played loads of parties, and even playes a benefit for the M.D.A.. The music is influenced by the likes of Battalion of Saints, RKL, Agnostic Front, and Mike even likes the Feelies. "The problem with the scene here is mainly just too many attitudes." With that in mind, the band has tried their hardest to try and break down such superficial barriers. "We write lyrics which are more on a personal level which people can relate to. I like to think that they are meaningful, and that we are hopefully influencing some people out there", claims Brent. If you would like to sample their 12-song cassette, or for any other reasons: $4.00 tp:

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NEW JERSEY

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N.J.'s PSYCHO SIN by Barbra Brown

(This interview took place at the band's studio)

MRR: What do you think about the 82nd Airborne in Nicaragua, or should I say Honduras?
PS: We feel that Vietnam started the same way and those stupid bastards are targets.

MRR: Why do you do such a violent show?
PS: Well, because of the inner anger, and oppressive way we are forced to act; and besides, the only people that get hurt are those stupid enough to confront us while we are smashing things!

MRR: Is it true that a secret service man did in fact come to your door warning you about certain bunch of songs?
PS: An F.B.I. agent did come and cautioned us about certain songs: "Ronald Reagan Must Die" & "Fuck the C.I.A.".

MRR: Do you think El Salvador is next?
PS: Well, the possibility is there, which causes a potential threat.

MRR: Your discography?
PS: Forward to the Caves-LP, You Axed for It-Ep, 88 song Demo which should be out soon with lyric booklet. Also a bunch of other stuff.

MRR: How ling have you been together?
PS: Since '83.

MRR: Any last comments?
PS:Yeah, to all our friends and supporters look for us, we are here. Write to: PSYCHO SIN c/o Carl/ 171 3rd St./ Jersey City, NJ 07302 (for info send S.A.S.E).

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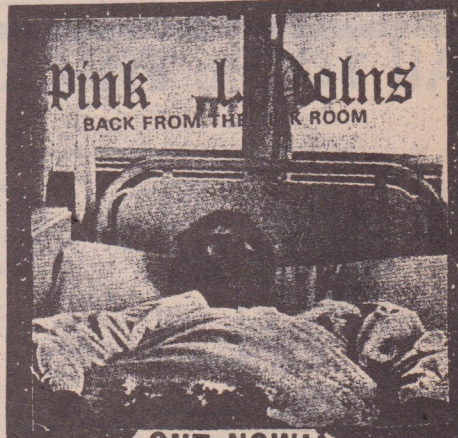

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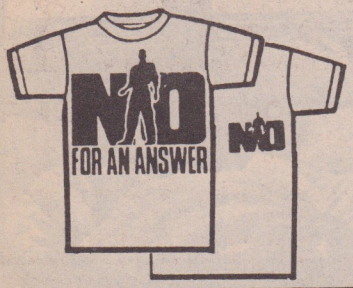

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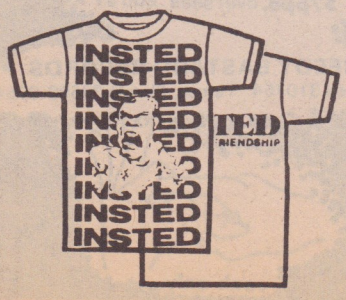

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Fight Ignorance

DEFINITE CHOICE

It must have been late 1985 when SUICIDAL FANZINE released it's first edition. It did great, featuring interviews, articles and reviews, partly in english and partly in dutch. We didn't know suicidal tendencies' true color (metallic green & greedy) back then. But when it got clear to us we decided it was better to change names. So the second suicidal fanzine never was ... it became number one of DEFINITE CHOICE fanzine. (completely in english, as are all future zines!)

DCVX

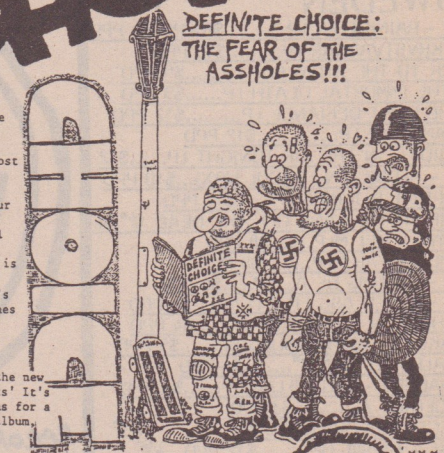
Soon after our first DEFINITE CHOICE fanzine we released a videotape, called DEFINITE CHOICE VIDEO PARTY. It was a compilation, 1 hour bands and goodies. With the video we continued the thing we started with the DEFINITE CHOICE fanzines. So it was logical to us to also keep the video-thing within the (sort of) 3 (unspoken) rules we instituted with the fanzine.

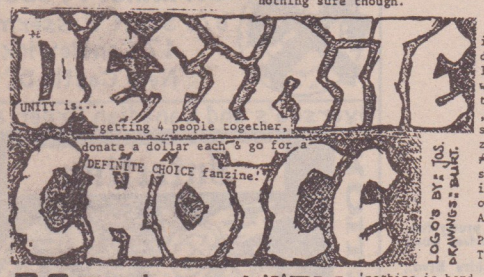
THINK...

We've got these things which are very important to us and which are reflected in the things we do. (fanzine/video/records) That means everything we do is done NON-PROFIT. We try to break even. And if we might make some money we put it back in the next zine or whatever. Most of the time it's loosing money, all zine-publishers know that. Those thoughts of NON-PROFIT are stiffened by our believe in the divine phylosophy of Karl Marx. And that's another important thing to us, our care for and interest in POLITICS. I guess there's only very few interviews in DEFINITE CHOICE fanzines which don't have any political part in it. Some may think it's boring (and rather hear bands preach unity & satanism all day) but we think it is NO coincident that PUNK is written with the P of POLITICS first and the U for UNITY second!! (N is for NON-PROFIT and K is for KARL MARX, o.k.?) Also we think it's important to promote young (and therefor ?) unknown bands. Our fanzines will always have a mixture of bands, some 'big' names (for sales figures) and young, fresh acts to keep people informed bout the current state of hardcore.

...BEFORE YOU DRINK!

On october 31 DEFINITE CHOICE records was born with the release of the new LÄRM 7",'nothing is hard in this world if you dare to scale the heights' It's doing great. (First 1000 in BLACK vinyl are almost gone!) There's plans for a second release on DEFINITE CHOICE records. Should be a benifit comp. album, nothing sure though.





What's left to say is that we welcome all things for print (articles/interviews/poems/statements/art...) as long as it is not any fascist crap. We don't know the word 'censorship' we just don't print crap! We're always looking for new bands to do an interview with or an article about. So bands write us/send us a tape/do a self-interview....participate! Those who want to know more about DEFINITE CHOICE..(like: our fanzine is always 40 pages A4 ,that equals 80 pages because they're pre-shrunk, we have great help from some non-amersfoort people (thanx Burt,Roel,René,Pascal), we try to do 4 zines ayear, we almost never make the dealine, we're now working on video #3, we think LÄRM rules, we don't do advertisments, Jos has a chip on his shoulder (uh..TATTOO..sorry), Olav is into pulling faces at photo's,Emelie is the only girl AND the only one with a driving licence involved,Theun owns a Rest In Pieces album (vague!) and Paul has the signatures of Jeff AND Ian, we love you!!)...write us!!

Paul+Olav/koerierstersweg 21/3815 NT Amersfoort/Holland. or,
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RECUSANT

I STARTED RECUSANT FANZINE OUT OF BOREDOM AND BECAUSE I LIKE TO INTERVIEW BANDS, WRITE REVIEWS, AND PLAY WITHCOPY MACHINES . IT'S BASICALLY A MUSIC 'ZINE I DON'T WRITE ABOUT POLITICS BECAUSE THAT DOESN'T INTEREST ME IT'S JUST A FANZINE WITH THE USUAL RECORD AND 'ZINE REV IEWS, ALONG WITH INTERVIEWS, PHOTOS, ETC. . I DO IT ALL BY MY SELF, A FRIEND OF MINE WAS HELPING ME ON IT BUT HE IS NO LONGER A FRIEND OR EDITOR ANYMORE . DOING THE ZINE HAS BEEN A GOOD EXPIERIENCE SO FAR, IT'S A GREAT WAY TO MEET PEOPLE AND FIND OUT ABOUT THEM, YOU ALSO GET TO TALK TO BANDS, TRADE FANZINES, AND A WHOLE LOT OF OTHER STUFF ANYWAYS, I'M KINDA SLOW AT GETTING IT ALL TOGETHER, AND SOMETIMES I TAKE A WHILE TO ANSWER LETTERS, BUT HEY, I'M ONLY HUMAN ! I JUST FINISHED THE SECOND ISSUE IT'S AVAIL ABLE FOR SEVENTY FIVE CENTS PPD INCLUDES INTERVIEWS WITH SLAP SHOT, CULTURE SHOCK, AND DISSENT, ALONG WITH REVIEWS PHOTOS ET CETRA . THE FIRST ISSUE IS STILL AVAILABLE FOR A DOLLAR IT HAS INTERVIEWS WITH SNFU, INSTED, VISUAL DIF FERENCES, DESECRATION, AND TOXIC REASONS . THE FIRST ONE IS LAID OUT LIKE SHIT, I TOOK ALOT MORE TIME ON THE SECO ND ISSUE SO IT'S MUCH BETTER QUALITY . ALSO, I AM INTERE STEDIN TRADING TAPES, AND MAYBE RECORDS, I'M ESPECIALLY LOOKING FOR A TAPE RECORDING OR TO BUY THE RECORDS OF D.Y.S. "BROTHERHOOD" AND TOUCH N'GO'S "PROCESS OF ELIMIN ATION" COMPILATION . THANX , HARRY NEALE .

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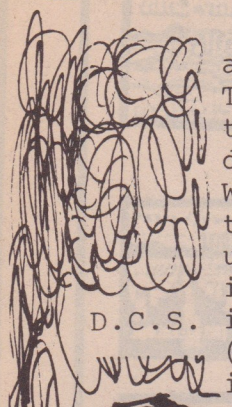
D.C. SPOTLIGHT zine



I guess I started D.C.S. because I love music and also the decline of motivation in the people. To me, the scene has always been about communication, to get people together and express their ideas. I don't think bands are enough to just call it a scene. What D.C.S. is is a tool of communication, to express the ideas of myself and other people. When people pick up D.C.S. I don't want them to just get it for the band interviews. I want people to know it's their zine too. D.C.S. is a 26 page zine (xeroxed) with your basic zine stuff (photos, reviews, interviews, and ideas). And with the input and the contributors, D.C.S. can only get better.

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Thanx for everything
Chris Spring!
High Kent!!!!!!!

Greetings! I'm Steve and IGNORANCE & APATHY be my fanzine. Although there exists a multitude of bands in our fair city, the zine scene has been suffering as of late so I kinda took it upon myself to document some of the happenings around here (someone had to, right?). I devoted a lot of time and energy to this project, but the satisfaction of giving something back to the "scene" made it all worthwhile. Hopefully, I&A will inspire others to start zines of their own--there can never be too many independent publications in our scene, so get off your apathetic arses and do something!

I've only completed one issue so far, but hope to come out on a seasonal basis if all goes well. I&A doesn't have any rigid guidelines to follow, so that leaves me room to present a wider scope of features in the future. Issue numero uno is a 28-pager (8½ x 11) featuring interviews with PENELOPE HOUSTON (ex-AVENGERS), POLLUTION CIRCUS, & SURROGATE BRAINS, quasi-scientific reviews of budget beers, and a bunch of other neat-o stuff. All in all, it's a pretty nifty zine (in my slightly biased opinion) and I think you'll appreciate the clean, easy-to-read layout, which is something that seems to be lacking in many a zine nowadays.

I'd like to hear from all you open-minded people out there, so why not drop me a line? I love getting mail (who doesn't?) and will answer all correspondence. If you'd like a copy of I&A and free stickers, send $1.00 (or trade zines) to: **Steve Mar/2026 "E" St. #4/ Sacramento, CA 95814.** Take it easy, folks...

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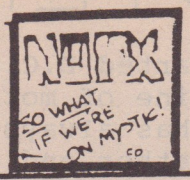

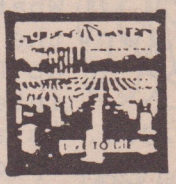

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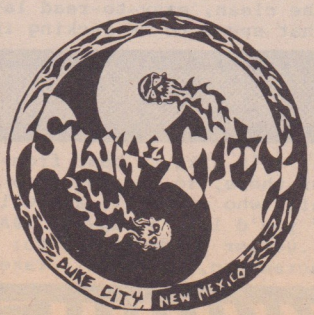

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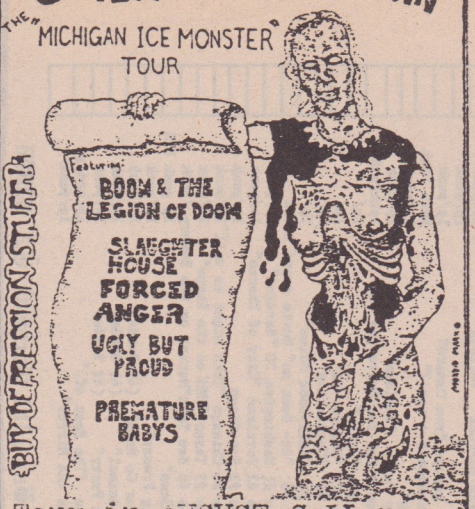

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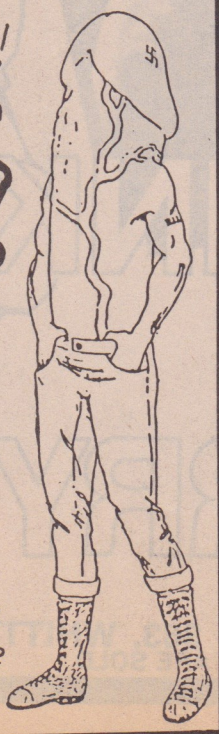

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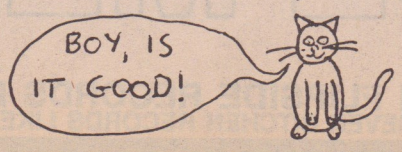

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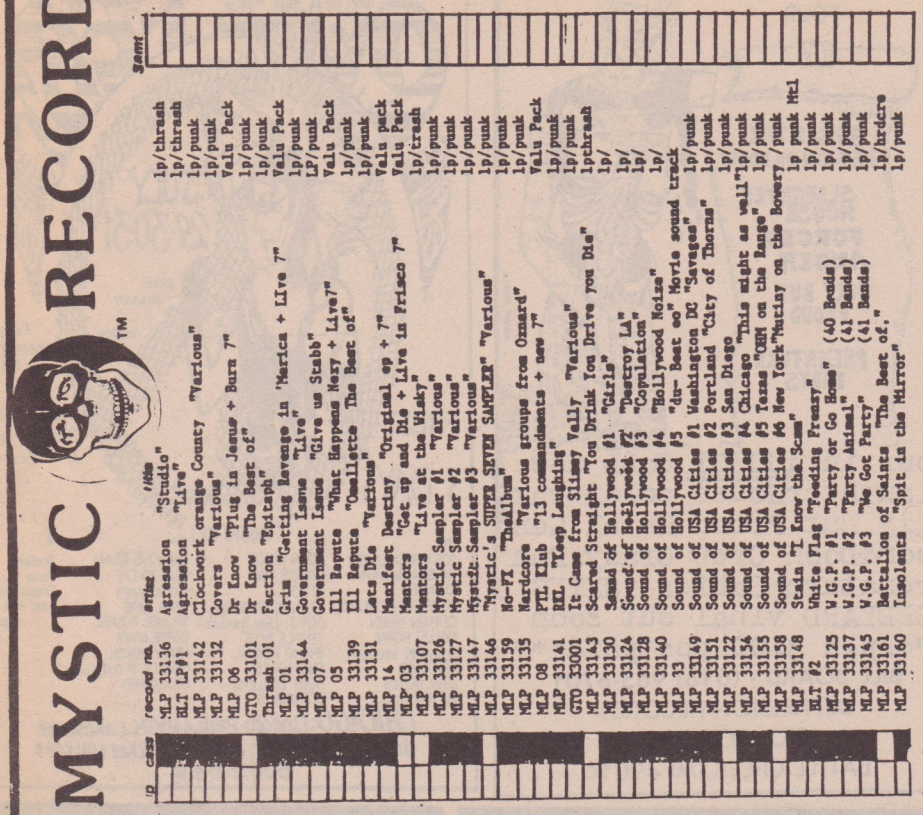

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	MLP 33136	Agression	"Studio"	lp/thrash
	ELT LP01	Agression	"Live"	lp/thrash
	MLP 33142	Clockwork orange County	"Various"	lp/punk
	MLP 33132	Covers	"Various"	lp/punk
	MLP 06	Dr Know	"Plug in Jesus + Burn 7"	Vals Pack
	GTO 33101	Dr Know	"The Best of"	lp/punk
	Thrash 01	Faction	"Epitaph"	lp/punk
	MLP 01	Grim	"Getting Revenge in 'Marica + Live 7"	Vals Pack
	MLP 33144	Government Issue	"Live"	lp/punk
	MLP 07	Government Issue	"Give us Stabb"	LP/punk
	MLP 05	Ill Repute	"What Happens Next + Live?"	Vals Pack
	MLP 33139	Ill Repute	"Omellette The Best of"	lp/punk
	MLP 33131	Late Die	"Various"	lp/punk
	MLP 14	Manifest Destiny	"Original ep + 7"	Vals pack
	MLP 03	Manifest Destiny	"Get up and Die + Live in Frisco 7"	Vals Pack
	MLP 33107	Mentors	"Live at the Wisky"	lp/trash
	MLP 33126	Mystic Sampler #1	"Various"	lp/punk
	MLP 33127	Mystic Sampler #2	"Various"	lp/punk
	MLP 33147	Mystic Sampler #3	"Various"	lp/punk
	MLP 33146	Mystic's SUPER SEVEN SAMPLER	"Various"	lp/punk
	MLP 33159	No-FX	"Shallow"	lp/punk
	MLP 33135	Hardcore	"Various groups from Oxnard"	Vals Pack
	MLP 08	PTL Club	"13 commandments + new 7"	lp/punk
	MLP 33141	RKL	"Keep Laughing"	lp/punk
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	MLP 33122	Sound of USA Cities #3	San Diego	lp/punk
	MLP 33154	Sound of USA Cities #4	Chicago "This might as well"	lp/punk
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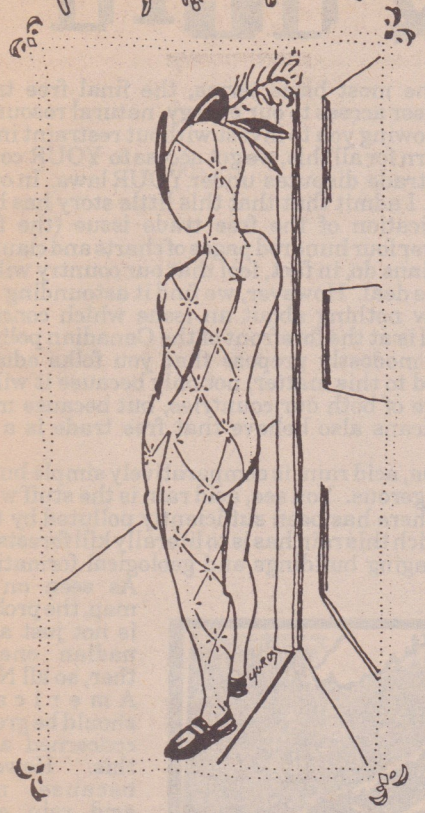

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FREE TRADE & acid

Dear America,

Hi there, this is your old friend Canada. We were just wondering if you folks have any idea of what is going on between our two countries. You see, up here in the frozen north we have two big problems concerning you people which are causing us no end of worries: free trade and acid rain. If you are unfamiliar with these, free trade is the method by which your Prez and our P.M. conspire to make Canada the 53rd state and acid rain is how your industry destroys our environment. If this still doesn't ring a bell, let me explain a little more.

First, free trade. This is a bit of a complex issue, so it might be a little easier if we first run through some recent history. Back in 1984, when you were putting old Ron back in the driver's seat for another four years, we were jumping on the right-wing bandwagon and electing a guy with a big chin named Brian Mulroney. Now, about a year after Big Bry took over, he decided that his massive majority in parliament gave him the mandate to negotiate something he called "free trade" with the U.S. The idea behind this free trade thing was that our two countries were going to open up the existing trade barriers between us and have a fairly free exchange of goods across the border. Of course, this took all of us a bit by surprise, as Mulroney had never mentioned it in his election campaign, but we figured that we'd give him ample time to screw up before we came out too adamantly against it. So, Brian and his circus of conservatives began chatting with Ron's boys about opening up that border.

Quite naturally, this process of negotiation took a good deal of time to complete and, during this time, a couple of very interesting things occured. One was that your iolks in congress passed several pieces of fiercely protectionist legislation aimed against our imports, hardly free trade. We weren't intimidated though, because we knew that Bouncing Brian wouldn't let something like that go unanswered. Sure enough, he responded within days by doing... well, nothing. (He did actually impose a tariff on your books and magazines, but barely anyone noticed.) Needless to say, now that we had seen how the hard fought negotiations were going to go, many of us began to worry. The next big happening was when your major pharmaceutical companies convinced Ronnie to force Brian to implement strong patent control legislation over the production of new drugs. The deal was that, unless we agreed to give new pharmaceuticals a ten year period of protection against generic brand duplication, there would be no free trade.

Now Brian, being the tough, no-nonsense kind of guy that he is, responded to these threats by... well, by implementing strong patent control legislation over the production of new drugs. But only because it was for the good of the country (or so we were told).

The final chapter in this story concerns the tough negotiations which took place between our team led by Simon Reisman and your folks led by Peter Murphy. It took a long time to hammer out the iinal agreement and, at times, it appeared that the talks might mercifully collapse, but eventually the two sides were able to reach a deal. In the most basic terms, the final free trade agreement gave you freer access to our energy, natural resources, and markets, while allowing you to invest without restraint in our stock markets. In return for all this, we got access to YOUR courts for the settlement of trade disputes under YOUR laws. In other words... well, nothing. I admit that that this little story has been a drastic oversimplification of the free trade issue (the final document contained over four hundred pages of charts and clauses), and that many Canadians do, in fact, feel that our country will actually benefit from this deal. However, we find it astounding that most Americans know nothing about an issue which concerns both our countries and is at the forefront of the Canadian political agenda. So may we modestly propose that you folks educate yourselves with regard to this matter, not only because it will directly affect the future of both our countries, but because many knowledgeable Americans also believe that free trade is a bad move!

The second issue, acid rain, is comparatively simple but potentially far more dangerous. You see, acid rain is the stuff which falls after the atmosphere has been sufficiently polluted by toxic poisons. The effect which this rain has is to literally kill forests and lakes while also damaging buildings and geological formations. As seen on the map, the problem is not just a Canadian one either, so all North Americans should be greatly concerned about this. However, because most acid rain emissions originate from the U.S., the politics of the issue rest more on your shoulders.

The sections marked in red are low in natural buffers and are particularly susceptible to acidification. The dots indicate the areas having the heaviest concentration of SO_2 emissions, more than 100 kilotons per year.

So, what have our governments been doing to combat acid rain? They've been meeting a lot. So far, Brian and Ronnie have met three times to discuss the problem and each time Ron has insisted that they need to study it for a while longer before they can do anything about it. STUDY?!?! If they spend much more time studying, there will be no more lakes or forests left to save! The time to do something is now! It's an election year, make this an election issue before it's too late, our environment is at stake here. Let's not lose what little bit of nature we have left in the name of industry.

Well, thanks for taking the time to read this America. We hope that this has had some sort of impact and that you will make the effort to educate yourselves on these issues. Maybe together we can do something about them before it's too late.

Yours sincerely, CANADA

Rain

A TALE OF TWO MAYORS

MAYOR OF GERMAN TOWN STUMBLES OVER PUNK PAST

by David Schah

Rene Kollo was a smart, dynamic and intelligent man, appreciated not only by his Christian Democratic Union (CDU), the conservative political party in West Germany, freinds in his home town of Jülich, but also by some of his political enemies of the Social Democratic Party (SPD). In October of 1986, he ran for mayor of Jülich and won with 52% of the vote.

In his inauguration speech in the Jülich Rathaus, he thanked his supporters. The inauguration was followed by the local orchestra playing festive marchs and German folk songs. 52-year old Rene didn't seem to feel well. Instead of listening to the music, he made nervous and spastic motions and stumbeld over a chair in front of him. His CDU friends barely caught him. Obviously, Rene didn't like the music like everyone else at the ceremony. But why?

The answer was given 3 weeks later. During those 3 week, Rene acted strange for a mayor. He organized a Phone concert in Jülich, even though only a hundred of the 3000 Jülich citizens could be called real Phones. Most of the Jülichers hated the Phone movement, which dhad grown out of the punk philosophy and had a rather anrachistic and individualistic character. He ordered the main post office to be painted grey, the color of the Phones. He received several member of the PHFC, the internation association of Phones. Instead of beer, he drank cherry cola, the main drink of the Phones. Soon Rene Kollo was suspected of being a Phone himself.

Soon the local newspaper, the Jülicher Volkszeitung (people's newspaper) became interested in his past. One diligent journalist, Thorster Wirtz, found out that Rene had been heavily involved in music. When he was young, he had tried to become an opera singer, but had little success in Bayreuth and Salzburg singing Wagner's Tristan. At the age of 48, he ended his slow opera career and started a rock band called THE MUSTARDS. Soon this band started to play punk music with anarchistic and nihililistic lyrics like "Punkture on the Highway". Kollo's band was too late because punk music was already on it's way out in Germany, being replaced by new wave. Disillusioned, the band broke up and Kollo joined the CDU party. Naturally, he didn't reveal his punk past. He rose quickly within the CDU and, as we saw, was their mayoral candidate only 5 years later.

Wirtz, a very conservative journalist, wrote a long article on Kollo's punk past which caused a real scandal in Jülich. A thousand Jülich citizens who had voted for Kollo hit the streets and demonstrated against what they referred to as a Trojanic punk horse and demanded his resignation. Kollo himself didn't deny his punk past and openly defended punk and phone. This was his last day in office. The next morning, his CDU "friends" decided to force Kollo to resign and choose another mayor. This was what the German press called the "punk scandal". Here are some excerpts from Rene Kollo's last speech to the town council:

"Ladies and Gentlemen, three weeks ago I was a favorite of the Jülich people, and you elected me as your mayor. I haven't changed, but you have. The fact that I once played in a punk band was enough for you reason to hate me and force me to resign. Some people even threatened to kill me on the phone... But I can't understand how narrow-minded people just because I support the punk philosophy. There is nothing wrong or criminal with punk. On the contrary, punk is a social movement which yearns for more justice in our country and in the world as well. Punks and phones are pacifists and only want to promote peace in the world. We try to attract people's attention to all kinds of injustice. This can't be done with military march music or folk songs. You have to play agressive music to show that you aren't content with the status quo... I personally feel sorry that you didn't give me the cance to do my duty as mayor. I wish you all the best."

At his inauguration, Kollo stumbled over a chair. Three weeks later, he stumbled over his punk past. After this political intermezzo, Rene Kollo went back to music. He now plays guitar in the Phone band PHUCKING PHROGS.

The Huntsville Times, Sunday, March 6, 1988

Montgomery police raid punk concert

Mayor calls event 'satanic'; search finds booze, no drugs

The Associated Press

MONTGOMERY — Police broke up a punk-rock concert that Montgomery Mayor Emory Folmar described as a "satanic event," sending about 100 disappointed teen-agers home without making any arrests.

Witnesses said about 30 policemen swarmed through the Capri Theatre Friday night, forcing teen-age concertgoers out of the hall while juvenile division and narcotics detectives searched the theater.

Sgt. Bob Hankins, a police spokesman, said the search produced some alcohol but no drugs.

The raid took the teen-agers and a small group of parents attending the concert by surprise, and provoked strong criticism from the theater manager.

"The kids at the show had much better manners than the police," said Capri Theatre Director Martin McCaffery.

"After a fishing expedition through our trash cans - which the police videotaped - they found a few empty beer cans, most of which were in there because we confiscated them," McCaffery said.

Hankins said police initially became concerned about the concert when they learned that the Montgomery teen-ager who was promoting the event did not have a business license.

Maj. Irma Lisenby, head of the department's juvenile division, said police had also been informed that there would be "various problems" with drugs and alcohol at the concert.

Hankins said undercover juvenile officers witnessed drinking and violent "slam dancing" before deciding to close down the concert at about 9:50 p.m.

"A bunch of teen-agers were over there at a satanic event," Folmar said Saturday. "It might be nauseating, but that's their right," he said.

Folmar said the reports of underage drinking forced police to close the concert.

"If we don't do something like that and we have knowledge that teen-agers are drinking, we are probably liable for a lawsuit," he said.

McCaffery said he kept a close watch on the teen-agers to make sure they did not have alcohol or drugs. He said he agreed to lease the theater, which usually shows foreign movies, to Ben Hagler, a Montgomery teen-ager.

"The reason police gave me was that the person to whom I rented the theater did not have a business license," McCaffery said..

"That's not usually handled with 30 cops and a paddy wagon," he said.

"I think the show of force was because they don't want punk rock music in this town, even though it's 10 years out of date," McCaffery said.

McCaffery said closing the show early stranded many of the teen-agers.

"Most of the audience was dropped off by their parents, and were stuck wandering the streets until their parents came back to pick them up."

After the concert was canceled, students and parents criticized the police for over-reacting to the situation.

"Are we Americans? Is this America?" yelled one young man who sported a shaved head and waved an American flag.

"I didn't see anything wrong," said Phyllis Kohler, who attended the concert to watch her 16-year-old son's band, "Vicious Diplomacy."

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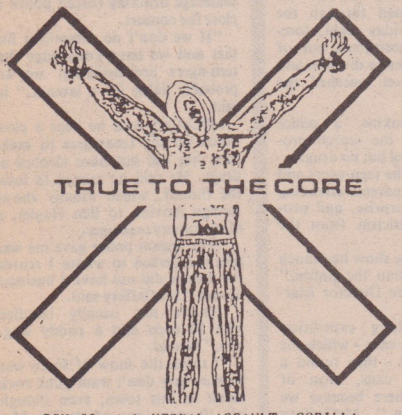

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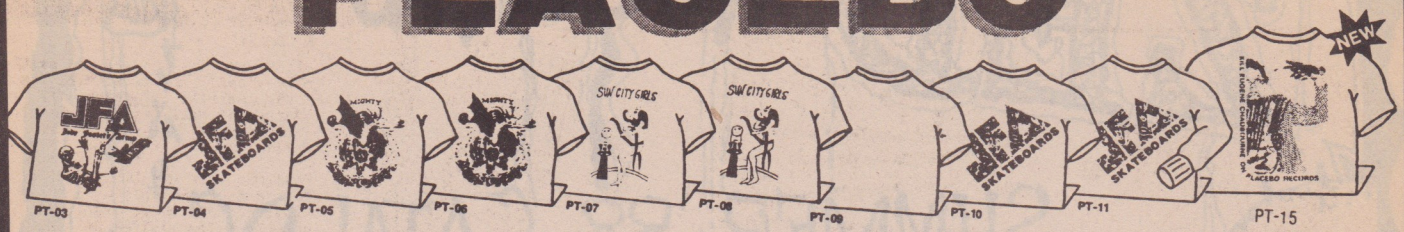

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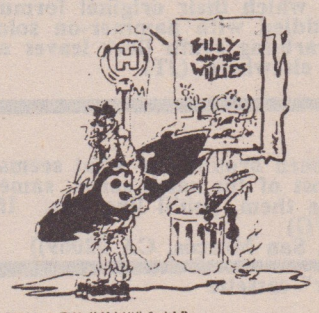

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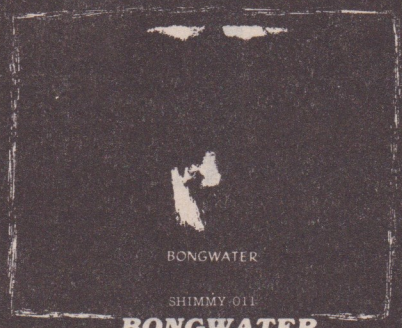

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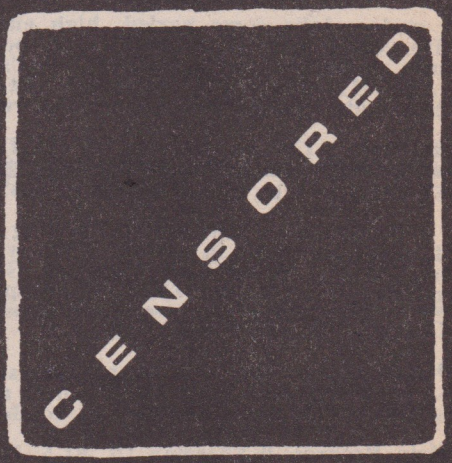

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ACCUSED - "Martha Splatterhead's Maddest Stories..." LP

Very hard-hitting, almost a frantic attack of ultra-tight, speedy thrash with the expected metal guitar and rhythm flourishes. Lyrics vary from politically/socially conscious to pre-teen death oriented fantasies. (TY)
(Combat Records)

ADOLESCENTS - "Balboa Funzone" cassette

In this latest incarnation with Rikk Agnew as guitarist/frontman, the ADOLESCENTS have largely abandoned their punk sensibilities. There are a few cuts, like "Riot on the Beach", in which their original formula takes effect, but this LP, riddled with hammer-on solos, generally poor vocals, and warbling synth lines leaves me looking for my hard rock fix elsewhere. (JT)
(XXX Records)

AGRESSION - "87" cassette

Okay, AGRESSION have been around for what seems like ages, and they still do most of the same songs, same style. So basically, if you like them, you'll like this. If not, well, save your money. (WG)
(Mystic Records, PO Box 1596, San Marcos, CA 92069))

ANATHEMA - "Out of Order" cassette

A now-defunct band, unfortunately, because their thrashy sound is clean, powerful, and respectable with good lyrics. Really great, and maybe they'll reform! (WG)
($4.50 to 12611 SW 55th Pl., Portland, OR 97219)

APATHY - "Out the WIndow" LP

A recipe: take some varied, high energy riffs, add plaintive vocals, spice it up with a few speedcore squeaks and some strong punk arrangements -- that's something like what APATHY offers. A decent band, but dependence on their lead guitar pushes them too far into rockish direction. (SS)
(Fat Bat, 419 S. 13th St., Omaha, NE 68102)

BASTARDS - "Who Cares/Shit for Brains"

A noisy, dischordant but still driving and catchy band. Both songs are "off" in various slight ways, but not to a distracting "art for art's sake" degree. Good. (TY)
(Treehouse Records, Box 80037, Minneapolis, MN 55408)

BIG GULP - "Hard to Swallow" EP

Decent punk and even better anti-fascist and anti-racist lyrics. Then they turn around and deliver an anti-gay song as bigoted as the racist values they condemn. Oh, well. (TY)
(No Help Records, 9 Sherman Ct. #1-5, New Britain, CT 06052)

BLANK SCHATZ - "The Grand Prize" 12"

This Cleveland outfit play flailing rock'n'roll in exciting, elaborate arrangements. The shouted lyrics sustain immense power when coupled with their fastest songs, as in "Just Men"; otherwise, the eight tracks here represent good, workmanlike punk. (SS)
(Tim Schumacher, 201 Marilyn Dr., Findlay, OH 44130)

BLISTERS - "Sleepers" EP

While their debut captured one of those magic and truly unduplicable moments in recording time and place, thie follow-up shows the band itself is a good one even without that blessing. The production here is cleaner but the BLISTERS still pump out good Mod-meets-'77 punk tunes. Not as manic, but still fine. (TY)
(Blisters, PO Box 166, Green Village, NJ 07935)

BOMB - "Hits of Acid" - LP

Their second LP (and last, as they've now split). Moody, eccentric, rhythmic, occasionally surprising in energy, and spacy. Out of SF, but they shoulda moved to Texas. Definite bad acid damage. (TY)
(Boner, PO Box 2081, Berkeley CA 94702)

BRAIN DEAD - "More Brains" cassette

Driving midtempo melodic punk. A couple tunes have folky intros which build in momentum. Contains live and studio material. Pretty good. (WG)
($4 to 1112 Highland Ave #1, Louisville, KY 40204)

BULGE - "Second Coming" cassette

Alright! Another shitty tape from these scatological masters. Eight live tunes..."Fartmaster,""Dingleberry Stew" to name a few. Enema kit not included. (RG)
(Ax/ction Records and Tapes)

CELLOPHANE CEILING - "On Doomsday" cassette

Powerful punkish rock interlaced with metallic, psychedelic, and sometimes eclectic bits give vibrancy to this four song EP. A good follow-up to their LP, check 'em out, an upcoming midwestern act. (RG)
(Main Vein Records, PO Box 31635, Omaha, NE 68131)

CHEMICAL PEOPLE - "Black Throat" EP

Porncore. Lewd lyrics set to a pop-punk spunky beat. I guess it's funny, if you're into Tracie Lords. (TY)
(PO Box 6969, Beverly Hills, CA 90212)

CLEVELAND BOUND DEATH SENTENCE - "Demo 2" cassette

A pretty powerful unit here, dishing out five punk tunes of all speeds, with a bit (a little bit) of metal thrown in. An act to watch out for. (WG)
(Bradley Stezala, 3102 W. College Ave., Greenfield, WI 53221)

CREAMERS - EP

Really good pop punk that combines SoCal energy with an early RED CROSS teen appeal. The female singer has a voice like a young male before the change. Hot stuff, great guitar. (TY)
21038 Blythe St, Canoga Park CA 91304

D.R.I. - "4 of a Kind" LP

While this is OK as a metal-influenced HC release, its genericness makes me sad when compared to the terse, manic distinctiveness this band once communicated. OK lyrics, lame jacket. (TY)
(Metal Blade)

DAYGLO ABORTIONS - "Here Today, Guano Tomorrow" LP

If you can wade your way through all the metal guitar solos, you'll find some very funny and retarded stuff going on. The DAYGLO's talk about how their shit stinks, fucking Satan, and even have a song about killing Johnny Stiff, the NY promoter. But the guitar solos, the guitar solos....(TY)
(Fringe Records, CANADA)

DEATH RIDE '69 - "Elvis Christ" 12"

A couple of ex-GRAND MAL folks from DC moved to L.A. and released this 4-song job. At least two songs are from that original band, leaning on a clean but slow dirge-like/depression-oriented approach. Rhythmic and basic. (TY)
(Little Sister Records, Box 1282, Pacific Palisades, CA 90272)

DEATH SENTENCE - "Stop Killing Me!" LP

Yet another Canadian band that's gone metal. Used to be one great HC band, and although they've gone metal (only two thrash tracks on the LP, the rest being long, drawn out numbers), they still remain typically politically intelligent. (TY)
(Fringe Records, CANADA)

DESECRATION - "Who's In Control?" - EP

This re-pressing is just a bit too late (they broke up recently!), but this is one hell of a ripping record. Great raging HC with brave and intelligent lyrics. Comes with a live flexi, out of Arizona. (TY)
(Till Neurath, Baroper Str 331/514, D-4600 Dortmund 50, WEST GERMANY)

DETOX - "Everybody's an Idiot (Except Me)" LP

An interesting direction, though it doesn't always hold my interest. Take a dab of ADOLESCENTS, FLESHEATERS, GRIM, SOCIAL D, and DI and other bands that are heading into rock but maintain their punk roots, stir it up, and voila -- a slow to mid-tempo souffle. Six songs on one side, one long (and very tedious) cut on the flip. (TY)
(Flipside, PO Box 363, Whittier, CA 90608)

DIDJITS - "Hey Judester" LP

Pisses me off that we missed reviewing this when it came out a few months ago, even tho it did get listed in a few Top 15's. This, their 2nd LP, is as good if not better than the debut. Just very, very hot raging pop punk. Tight, powerful, catchy playing and excellently produced. (TY)
(Touch & Go Records, PO Box 25520, Chicago, IL 60625)

DOOM - "War is Big Business" cassette

Another UK band who sports the "noisecore" sound similar to EXTREME NOISE TERROR. Includes 7 studio outtakes and a live set, all suitably distorted, with megagruff vocals. (WG)
($3 to Insanity Tapes c/o Derek, 5155 Idlewood Cr., Burlington, Ontario, L7L 3YS, CANADA)

E.A.B. - cassette

A pretty standard HC attack here, although these guys write above-average words tackling rednecks, warmongers, drug abusers, and other nogoodniks. Good sentiments. (WG)
($3 to Dave, 3817 Warrington Ave., First Floor, Philadelphia, PA 19143)

END OF STORY - cassette

Long tunes here, but there's enough twists, turns, and power to keep them interesting. It's mainly HC, with some metally bits here and there. Pretty good. (WG)
($5 to Ian Schneider, 1733 Grand Ave., Glenwood Springs, CO 81601)

FLEA CIRCUS - "Diabetic Geckos" cassette

Great song titles on this one: "Chaos in K Mart," "Liposuction Tragedy," etc., set to pretty rockin' mid-tempo punk with monotone vocals. Not bad, though, worth looking into. (WG)
($3 to Rich Edgley, 795 Prospect, Elmhurst, IL 60126)

FLOURESCENT CONDOMS - "Time Spent" cassette

Garagy punk with accent on the garagy. "Slut Puppy" stands out as a nerdy jerkoff tune. Watch for vinyl. (WG)
($3 to Danny Smith, Box 905, Iola, KS 66749)

FRED'S CRASHSHOP - "Wired Up Goddamn..." cassette

Buzz, buzz, buzz...this tape is wired to electrify. Ten progressively rockin' tunes featuring heavily distorted guitar, throbbing bass and drums fronted by driving vocals. Many hooks to keep the interest level up, good first offering. (RG)
(Dog Tapes, PO Box 9609, Seattle, WA 98109)

GOD BULLIES - "Fear and Pain" EP

These guys should be from Seattle. Real down and dirty sludge, off key as hell, basically anti-music done with musicianship, I think. (TY)
(Amphetamine Reptile, 2636 Lyndale Ave. #4, Minneapolis, MN 55408)

GRACELAND - "First Snack" 12"

Garage with a dirty feel but clean production, a cross between CRAMPS and DOORS and BIRTHDAY PARTY perhaps. (TY)
(Paris Records, 9794 Forest Lane #595, Dallas, TX 75243)

GREEN RIVER - "Rehab Doll" LP

On this one, GREEN RIVER manage to keep clear of the pitfalls many of the other "punk-rock-types gone-hard-rock-types" fell into.; they avoid the topical cliches and augment the standard riffs so that they sound downright original. The tremendous produiction and eye-grabbing package make this one of the best hard rock records I've heard this side of AEROSMITH. (JT)
(Subpop, PO Box 20645, Seattle, WA 98102)

GROOVIE GHOULIES - "Don't Go Out into the Rain" EP

Don't know where these guys crawled out from, but suddenly they have three EPs out, all of which are unpretentious garage punk breaths of fresh air. Three songs each, the influences from rockabilly to 60's punk to '77 punk, but all are done in a basic and alive manner. Get them all. (TY)
(CCR, 6727 7/8 Hollywood Blvd., Hollywood, CA 90028)

HALF OFF - "Shoot Guns!" EP

Three tunes this time, the title cut being a mid-tempo rockish number with tongue in cheek "offensive" lyrics which remind me of BLACK FLAG's "TV Party." The two on the flip are high-powered thrashers, one with hot tempo changes, the other a respectable cover of BAD BRAINS' "Sailin' On." A pretty good followup to their LP. (WG)
(New Beginning, 3935 E. Broadway Suite 159, Long Beach, CA 90803)

HAPPY FLOWERS - "They Cleaned My Cut Out With a Wirebrush" EP

The singer is very upset about this, as well as the fact that his mother is a fish. He's also waiting till he grows up and can get even with somebody. He rants this on two tracks with little or no beat and lots of noise. On one track, there's a discernable thumping. (TY)
(Homestead Records)

HAPPY GO LICKY - mini LP

A live recording that combines a DC approach with an almost FLIPPER-ish damage sound. Will appeal to fans of many genres. As with most all DC bands, this one disintegrated and its members reconstituted themselves in new aggregations. (TY)
(Peterbilt Records, PO Box 10021, Arlington, VA 22210)

HONOR ROLE - "Craig Olive" 45

A somewhat quiet song graves the A-side, a ballad that only occasionally raises an eyebrow. The flip, "Lives of the Saints No. 135" is a jazz-influenced tune that's got power as well as plenty of quickness, and sounds like the FALL meets VICTIMS FAMILY. (TY)
(Homestead Records)

INBRED -"Kissin' Cousins" - LP

Cross CAPITOL PUNISHMENT with VICTIMS FAMILY and BEEFEATER and CRUCIFUCKS and you'll see what this now defunct outfit was up to. Very, very tight, intricate and yet still powerful hardcore. Jazzy, schnazzy, and stop-on-a-dime delivery with matching intelligence. (TY)
(Toxic Shock, PO Box 43787, Tucson AZ 85733)

JESUS CHRYSLER - "This Year's Savior" LP

Out of Tennessee, this followup to their EP (which took a lot of people by surprise) is a bit more '70s garage rock than the pop punk debut. More lengthy guitar solos, a little more twang to the guitar, a little less catchy tunes, but still a boppin' release. (TY)
(Toxic Shock, Box 43787, Tucson, AZ 85733)

MFD - "Chapter 3" EP

Maybe slowed down a tad here, but no matter as this material (as with their previous 7" andLP) cooks. Nothing too new, but it's solid and enjoyable punk with vocals clearly audible.Production works well for these guys. (TY)
(DSI, PO Box 346, Dunn Loring, VA 22027)

MAJORITY OF ONE - "Say No" cassette

Straightforward punk and thrash with some tasteful guitar bits and a sound that seems a little DC-ish. Personal lyrics. Enjoyable tunes, 11 of them. (WG)
($3 to Doghouse Records, PO Box 8946, Toledo, OH 43623)

MASTERS OF THE OBVIOUS - "Hammeroid" EP

Folk rock/garage/quirky pop melange that's fun but never quite witty or outrageous enough. Decent. From Massachusetts. (TY)
(Tulpa Prod., PO Box 860, Willimantic, CT 06226)

MIGHTY MOFOS - "Sho' Hard!" LP

Well done powerpop. It's tight as hell and generally rocks, but there's something too squeaky clean for my tastes. Appropriately Minnesotan. (TY)
(Treehouse, Box 80037, Minneapolis, MN 55408)

MINOR THREAT - "Live at Buff Hall" EP

Seven songs recorded live in late '82. As expected, each song is full of energy from the band and audience who at times sing more than Ian. The sound quality is raw but doesn't detract from the material. Overall, this is a good documentation of this great band. Yes, this was ok'd by MT. (MS)
(Lost and Found, Doststr. 22, 3031 Lindwedel, W. GERMANY)

MIRACLE WORKERS - "Overdose" LP

A mixture of originals and covers, as well as musical styles, ranging from killer 60s punk to crunching STOOGES style rockers to slower, semi-countrified stuff that I could personally do without. This is the first studio release to match the WORKERS' incredible live power, which means it's a hot platter. (JB)
(Love's Simple Dreams, Eisenacher Str. 73, 1000 Berlin 62, W. GERMANY)

MISSING FOUNDATION 1933 - "Your House is Mine" LP

Keeping up with the best of the quisi-industrial/dirge/noise bands, this band can make angry atonal violence along with the best. They do include a beat of some sort and affected screaming-in-pain vocals. GORE eat yer heart out. (RS)
(Purge Sound League, 69 W. 9th St. #10D, New York, NY 10011)

MOVING TARGETS - "Burning in Water" LP

A re-mastered version of their debut LP with a new cover and two more songs, both of which are in the same very hard-edged pop punk vein. Great stuff. (TY)
(Taang, PO Box 51, Auburndale, MA 02166)

MURDERERS - cassette

These guys are punk! With titles like "Time to Destroy,""No Rules," and "Total Anarchy" all set to fast thrash, you know these guys mean business. Get a mohawk, dude! (WG)
($4 to PO Box 252, Rochester, NH 08363)

NEUTRAL NATION - "It's a Bash" LP

As with their EP, most of the songs here are in the mid-tempo punk vein. Their schtick is well-honed garage material, almost oblivious to HC's effect on '77 styles (except in "No More AOR", which reminds me of AOD). Fun. (TY)
(BigBone Records, 22 North Ave., Attleboro, MA 02703)

NICE STRONG ARM - "Secret Language/ Fiesta of Swirlness"

A male-vocaled SIOUXSIE AND BANSHEES on one side, a noise-dominated squiggler on the flip. (TY)
(Homestead Records)

OLD LADY DRIVERS - "Total Hag" cassette

Totally manic 10,000 MPH metally thrash that is relatively inaudible due to its incredible momentum. Lyrics seem to rag on the elderly, as shown by the song title of the month, "Old Ladies Always Break Their Hips". LP on Earache Records, soon. (WG)
(94 Beucler Place, Bergenfeld, NJ 07621)

PASCAL'S ARMY - "A Leader of Men" cassette

Basic punk rock with good production that emphasizes their raw power. Lyrically, they cover anorexia, employment, Henry Rollins, and Vanna White. Wow! (WG)
($4 to Creepy Bizz Man, 8 Millwright Dr., Neward, DE 11971)

PLAID RETINA /D-VISION - split cassette

PLAID RETINA (CA) unleashes ultrafast thrash with quirky tempo changes along with a short interview. D-VISION (NV) possess engaging melodic punk sounds which seem U2 influenced. A great sampling of two upcoming U.S. bands. (WG)
($1 to 934 Jennie Dr., Visalia, CA 93277)

PRONG - "Force Fed" LP

Lots of metal riffs, speedy and not-so-speedy. There's a clean "noise" aspect as well as a power sound. Should go over in England, where it's recorded and released from. Out of NY. (TY)
(PO Box 20536, New York, NY 10009)

PROUDFLESH - "Power Broker" 12"

Sothira and Jimmy of the late CRUCIFIX show their metal influences here, just as former mates Matt and Chris showed their experimental influences in LOUDSPEAKER. Pounding, loud, metal rhythms and solos, and intelligent and grim lyrics abound. In the case of both bands, the parts do not equal what the whole once was. (TY)
(Wired Gnome Records, PO Box 146675, San Francisco, CA 94114)

SLAPSHOT - "Same Mistake" EP

One classic oi song, one Gilligan's Island "sea chant", and one daring departure into dirgedom. Despite some reactionary tendencies, I like this band and the variety here shows there's more at work than some suspect. (TY)
(Taang, PO Box 51, Auburndale, MA 01266)

SLICKEE BOYS - "10th Anniversary" EP

A legend in their own minds, and so we are blessed with two live and two studio tracks, dating back to the late 70's. These BOYS combine quirky elements of pop, garage, punk, metal, etc. in an enjoyable but dated manner. (TY)
(DSI, PO Box 346, Dunn Loring, VA 22027)

SOBERING CONSEQUENCES - "Judgement Day" EP

Good personal lyrics directed at small-mindedness, especially coming from a band located in the South. Music is melodic modern HC, nothing new but well done. (TY)
(Truant Records, PO Box 42185, Memphis, TN 38184)

STUKAS OVER BEDROCK - "Age of Aquariums" - LP

More sarcasm and satire from the SoCal goofs. Stealing handily from many genres, not to mention riffs and phrases, these guys cut up and have a blast. (TY)
(Happy Squid, PO Box 94565, Pasadena CA 91109)

TATER TOTZ - LP

Members of REDD KROSS, GERMS, PAINTED WILLIE, and WHITE FLAG participate in an all-cover bash, or "let's bash covers" session. They do "Give Peace a Chance" and "We Will Rock You" as well as ..... a Hayley Mills tune,"Let's Get Together." Briefly amusing. (TY)
(Gasatanka/Dutch East)

THANGS - "Truth or a Lie/I Want You Back"

Pop punk with a 60s feel, mainly because of the background electric organ. Very bouncy and decently rocking, this is nothing mandatory but not completely derivative either. (TY)
(343 Mt. Hope, Cincinnati, OH 45204)

THORNS - "Progress" EP

Fans of the MINUTEMEN and VICTIMS FAMILY will go for this. Very stylized, jazz-influenced HC that sharply careens, turns on a dime, then lurches off into a rave. Intelligently done. (TY)
(DSI, PO Box 346, Dunn Loring, VA 22027)

THROWN-UPS - "Eat My Dump" EP

The Minnesota version of scum rock. Their third outing on vinyl, it's definitely not for radio airplay. Raunchy lyrics and even raunchier garage sludge. (TY)
(Amphetamine Reptile, 2636 Lyndale Ave. #4, Minneapolis, MN 55408)

VAMPIRE LEZBOS - LP

While ultimately generic HC, this band approaches the genre with such gusto that they transcend. There are definite special moments, as well as daring moves like covering "Banana Splits." Fun. (TY)
(PO Box 117, Four Lakes, WA 99014)

V/A - "Albany Style Hardcore" - EP

Four area bands dish out one song each. Bands are NO OUTLET, WOLFPACK (whose LP just came out), FIT FOR ABUSE, and CRANIAL ABUSE. Glad to see yet another scene chronicled, though most of the bands have a fairly generic HC sound. (TY)
(Combined Effort, PO Box 6774, Albany NY 12206)

V/A - "The Eastern Front" cassette

An East coast comp featuring mostly unvinyled acts like AFFIRMATIVE ACTION and MARCUS HOOK, and more known bands like the PAGAN BABIES. In general, good powerful material with clean production. (WG)
($5 to Terminal Productions c/o Scott Wasserman, 17 Candlewick Ct., New Castle, DE 19720)

V/A - "Footprints of God" EP

An oddball collection of New England garage punk and slightly experimental bands. Includes MASTERS OF THE OBVIOUS, WOODCHIPPER, ECLECTIC BITCH, ISOLATION FARM and more. Not bad. (TY)
(Tulpa Prod., PO Box 860, Willimantic, CT 06226)

V/A - "Gimme the Keys!!" - LP

An LA comp of new 70s damage bands. A little of it strays into pop, the majority of the bands delve from garage roots. MOIST AND MEATY, THIRSTY BRATS, FEARLESS LEADER, CRAWLSPACE, and CLAW HAMMER hit hardest, bowing to MC-5 type material. (TY)
(Trigon Records, 6837 Hanna Ave, Canoga Park CA 91304

V/A - "New York City Hardcore - The Way it Is" LP

BOLD, YOUTH OF TODAY, WARZONE, GORILLA BISCUITS, TRIP 6, BREAKDOWN, NAUSEA, SICK OF IT ALL, KRAKDOWN, YOUTH DEFENSE LEAGUE, SIDE BY SIDE, and SUPERTOUCH are the representatives on this comp, doing one or two songs each. Material is predictably similar in sound with a few exceptions (SUPERTOUCH show variety), and dumbo award goes to YDL for being traitors to the working class they supposedly champion. (TY)
(Revelation Records, PO Box 1454, New Haven, CT 06506)

V/A - "Pebbles Vol. 22" LP

This edition covers American bands circa '66 or so, and concentrates more on psych, blues, and other influences rather than out-and-out punkers. Again, an indispensible disc for those trying to chronicle it all! (TY)
(AIP)

V/A - "Society of Rats" cassette

A pretty good comp featuring ace stuff from DISSENT, CRINGER, DIRGE, and more. The sound is a bit low but it's remedied by cranking up the volume. (WG)
($3 or $4 overseas to Linda Rat, 14 Brunswick Rd., Fayetteville, NC 28303)

V/A - "Temporary Loss of Self Control" cassette

A pretty killer world comp featuring STIKKY, SLOPPY SECONDS, BARN AV REGNBUEN, and loads more quality acts. Overall, just a real swell tape. (WG)
($3 or $4 overseas to David Durham, 16550 Cederama, Mt. Clemens, MI 48044)

V/A - "There's No Scene Here" cassette

A comp of Tucson bands including OPINION ZERO, BLOOD SPASM, CIVIL ORDER, and a few others. Pretty good showing by all, although marred by uneven production. (WG)
($4 to No Scene, Wrex Records, 1008 E. 6th St., Tucson, AZ 85219)

V/A - "Underground Poland" cassette

Eight Polish punk acts represented here, including TZN KENNA, DEZERTER, REJESTTRACJA, and more. Good sound and catchy songs throughout. Neat. (WG)
($4 to Media Blitz Productions, 5610 S.E. Steele St., Portland, OR 97202)

V/A - "Well Hung Monks" cassette

Yet another high quality comp from the Flush Family; this one has got MORAL DISGUST, PINK LINCOLNS, REASON TO BELIEVE, and OODLES. Top of the line stuff, once again. (WG)
($5 to Flush Productions, PO Box 1051, Richmond, CA 94802)

V/A - "Walking on Thin Ice" cassette

Lots of unknowns here, including 16 B.V.H., ATTACK, and DECAY, GRIND, and more. If you're looking for new bands, snag this cuz they're here. (WG)
($3 or $4 overseas to David Durham, 16550 Cederama, Mt. Clemens, MI 48044)

V/A - "X Marks the Spot" EP

Compiled by Smorgasborg zine, this contains tracks by WIDE AWAKE, UP FRONT, and PRESSURE RELEASE. All play simple, hard thrash and base their lyrics against drugs, backstabbing, etc. Yeah, it's powerful but it's also very easy to recognize the bands' direct influences. (MS)
(Smorgasbord Records, 78 Adams Ave., Stamford, CT 06402)

WHITE PIGS - "Hit Bonanza" cassette

Noisy thrash and metal stuff with annoying loud vocals that remind me of BEEZELBUB. Fair, but you have to drop the reverb--it sounds way hokey. (WG)
($4 to Keith Donaldson c/o Dagger Tapes, PO Box 18152, E. Hartford, CT 06118)

WOLFPACK - LP

How come so many singers sound like Ray Cappo? Anyway, lots of "yaoww"s set to thrash, very much in the NYHC style. A surprise to see Bomp doing HC. Out of Albany. (TY)
(Bomp, PO Box 7112, Burbank, CA 91510)

YOUTH OF TODAY - "We're Not in This Alone" LP

This by-the-numbers, idealistic brand of moshcore is nothing new, and here they exorcise all the demons you'd hope they would: drug abuse, nationalism, racism, getting screwed by the people you thought were cool. It's all to a "mosh-it-up" backbeat that says THIS IS 100% FUCKIN' HARDCORE. Dwwaah!!! (JT)
(Caroline Records)

International/ International/ International/ International/ International/ International/ International/

ACID REIGN - "Moshkinstein" LP

Very longs metal songs with some hardcore influences characterize this UK "crossover" band. Power, yes; lyrics, maybe; solos, abundant. Most regressive and hilarious note: the lyric sheet actually denotes every solo (12 or 'em:) and who does it. Unreal (TY)
(Combat Records, ENGLAND)

APA - EP

Slow but powerful post-punk a la early PIL meets LORDS OF THE NEW CHURCH. Catchy guitar riffs work well, but the vocals are awkward and the well-enunciated Swedish doesn't add to it. (TY)
(Studiootukt, c/o Naslund, Kungholmsstr 141, 112 48 Stockholm, SWEDEN)

ARMIA - LP

When they play thrash (1/3 of the time) it's well done but fairly generic. But that's not all they do, as postpunk, folk, and Britpunk styles all interweave their way into songs. There's a brooding feel to most all the music, which is a good reflection of the mood of Poland. (TY)
(E. Chodorska, 43-300 Bielsko-B, Ul. Wyzwolevia 33/8, POLAND)

AVO - 8 - "Is This the End?" 12"

Pop with femme vocals and a highly producted pop-punk sound. Too cutesy for me. (TY)
(Avo Records, SCOTLAND)

BILLY AND THE WILLIES - "Dogshit" LP

Pleasantly good-humored and poppish in its punk approach, this album stakes out a rootsy guitar approach not unlike early X, and combines it with catchy arrangements. "Surfin' UK" lights up an inconsistent clutch of tunes. Fun. (SS)
(Double A Records, Reiner Mettner, Eichenstr. 14, 5600 Wuppertal 2, W. GERMANY)

BLA BLA SCHMURZ GROUP - "Subsonic" EP

Though not as catchy or insane as their "Punk Pop Art" LP, the same mixture of thick, brooding experimental punk and thrash appears on the seven tracks here. Abrasive, loud -- and not quite as engaging as before. (SS)
(Panx c/o Pobbs, BP 5058, Toulouse CEDEX, FRANCE)

BLACK OVER RED - "Struggle to Survive" cassette

A mixture of a couple fierce thrash tunes and a couple slower melodic sounds, with nice guitarwork, all with lyrics criticizing the rich men at the top. All profits go to various charities. (WG)
(Box BR, 234 Camden High St., London NW1, ENGLAND)

BLITZ - "Blitzed--An All Out Attack" LP

This early skunk band, combining punk and oi, was one of the best. Consisting of demos and live tracks, this LP gives one a good selection and iea of their prowess: catchy songs and basic crunch. (TY)
(Link Records, UK)

BLITZKRIEG BOYS - EP

These lads just discovered the RAMONES and have gone a little bit overboard. So, if you're into early RAMONES (the sappy love songs, not the geek songs), you'll be in heaven. All originals, but you'd never know it. (TY)
(Raktor Records, PO Box 26, 69101 Kannus, FINLAND)

BLOOD & GUTS - "Upwards" flexi

A one-sided, two-song job. A slight PISTOLS meets oi sound on both cuts, though more pop than either. (TY)
(Smash Records, JAPAN)

COSMIC WURST - EP

COSMIC WURST employ a fast punk style that's not fully fleshed out in the arrangements; sacrificing melody and energy for shouted vocals and speed, the songs here don't quite connect. Not quite there. (SS)
(41 Av. des Gobelins, 75013 Paris, FRANCE)

CRIME BANG GANG - "Figli Della Rabbia..." EP

Excellent Italian HC with lots of false stops, very tight and aggressive, combined with politically relevant lyrics. Very good. (TY)
(TVOR, CP 804, Como 5-22100 Como, ITALY)

DAISY HILL PUPPY FARM - EP

Four tracks from this Icelandic group, who seem influenced by the song structures and feedback approach of JESUS AND MARYCHAIN. Their cover of BLONDIE's "Heart of Glass" won me over and made me realize that this group really grows on you with their pop-punk song stylings. Intriguing and recommended. (SS)
(Derdanumusik, Alfholsvegur 30A, 200 Kopavogur, ICELAND)

DAN - "Mother with Child and Bunny" LP

A lot more guitar overdubs on this, their third LP. The songs are also a bit less frenetic, which adds up to somewhat of a drift away from the generic "UK peace-punk femme vocals" sound. Still, lots of power, but not quite as catchy. (TY)
(Workers Playtime, 61-71 Collier St., London N19RE ENGLAND)

DRAGSTERS - "Albino" EP

I don't know if the Chuck Wagon this record is dedicated to is the guy from the DICKIES, but it wouldn't surprise me given the trebly funnypunk songs on it. Silly lyrics ("Where is the Hamburger Relish"), loud guitars, bouncy rhythms make this sound like a cross between early DESCENDENTS and 78-era UK pop punk: not a bad combination. (JB)
(Union City, SCOTLAND)

DRIVE BODY - "Game Over" EP

A dash of the PISTOLS, DAMNED, and GENERATION X doesn't necessarily add up to greatness. It is, however, very competent '77 punk. (TY)
(Youngblood, JAPAN)

EAR DAMAGE - "Progress of Humanity" LP

More of a chronicle on man's inhumanity to man and the ongoing human condition of stupidity, which can make things even more depressing. Given the hard-edged speedmetallish production, I was ready for the rest home after listening. (TY)
(Hageland Records, Dieststr 87, 3270 Scherpenhevvel, BELGUIM)

EINE LEBENSFORM - "Stirbt" EP

Coming in a plastic bag that looks more like a zine, this disc harkens back to early punk days where electric instruments met music boxes and cryptic vocals. Moody, urgent, and much better at 45 than 33. (TY)
(Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

EX - "Hands Up! You're Free!" LP

This LP documents a set of BBC Peel sessions and also serves as an excellent introduction to this innovative Dutch political-punk band. EX use the rhythmic, martial approach of CRASS in an admittedly repetitive fashion to drive home their points; what results is powerful and committed -- and for some, an acquired taste. (SS)
(PO Box 4, 52 Call Land, Leeds LS1 6DT, ENGLAND)

EXECUTE - "Antagonistic Shadow" LP

An ugly turn of events as this once powerful HC band heads into the land of black gaucho hats, prissy hair, and CULT-like prettiness. There is still some power here, but the overall effect is more than I could bear. (TY)
(13 Grave Records, JAPAN)

5 Les - "100,000 Eyes" EP

Mid to uptempo popish punk with full production and harmonic vocals. Reminiscent of MIA or DC type "emo core" a la DAG NASTY or IGNITION. Lyrics to match. (RS)
(Hageland Records, Diestsestr. 21-3220, Aarschot BELGIUM)

FILTHY FEW - "Orlando Tattoo Squad" cassette

A live recording with surprisingly good sound quality, these guys plaw powerful punk of all speeds, with lyrics ranging from silly to serious. Overall, thumbs up! (WG)
(Helge Schreiber, Dudelerstr. 17B, 4200 Oberhausen, W. GERMANY)

GARBAGE COLLECTOR - "1988" LP

Right along the lines of CHUMBAWUMBA or THE EX with a dark vicious edge, chunky beats, noisy-grinding guitar, rising crescendos, and intense vocals. Unfortunately, there's no lyric sheet so you can't tell if they have as much to say, but they are definitely musically engaging. (RS)
(State of Mind c/o Pierre Ledermann, 10 rue St Micheal, 5400 Nancy, FRANCE)

GNOMES - "Historie De Glümz" LP

Combining elements of jazz and metal into a HC fusion is something VICTIMS FAMILY, NOMEANSNO and many others do well. Add LES GNOMES to the list, and as with the others trying this, they do it in a distinctive manner with power and chops. (TY)
(Jungle Hop, 106 Rue De La Jarry, 94307 Vincennes, FRANCE)

GENOSSEN - "Fies"

Excellent punk rock here, folks. Just catchy and powerful tunes, no frills, and fun. 6 tunes, all good. (TY)
(Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

HARD ONS - "Worst of" LP

This UK release of their "Hot for Your Love" LP includes an extra tune off an earlier single. All songs rip, originals and covers (many from the Aussie Ugly Things comp LP). Makes a captivating combination of styles. This is a must for all fans. (RG)
(Vinyl Solution, 39 Hereford Rd, London W2, ENGLAND)

HEIMATLOS - "Negative Mental Obsession" EP

This recalls their excellent debut EP in the strident urgency of its thrashy moments, while the poppish structures and choruses make for engaging listening. The band has matured well; a good release. (SS)
(No Diffusion, 15 Av. Noche, 75008 Paris, FRANCE)

IKKASHINJYU - "Dead Section III" EP

Two ferocious thrashers and two slow postpunk grinders, both with that little extra that sets them apart. The guitar work is especially notable, a classy, eccentric and strange approach. (TY)
(Premium Records, JAPAN)

LIP CREAM - "Closer to the Edge" LP

This latest LP remains true to their speedy HC direction, with no inroads of metal damage seen in lots of other bands. And while their music is hard, fast, and powerful, there's little to distinguish one track from the next. Good, but too formalized. (TY)
(Selfish Records, JAPAN)

LOVESLUG - "Strike Me Blind" cassette

An all-star band (members of BGK, FUNERAL ORATION, etc.) indulge in some tuneful rockin' punk. Overall, just good powerful enjoyable '77 stuff. (TY)
(Postbus 70397, Amsterdam, 1007KJ HOLLAND)

MAUDITS SYSTEMES - EP

The basic French HC here places too much emphasis on the shouted, echoey vocals and predictable riffing, and too little on the melodies and choruses. Not especialy gripping, despite some nifty bass.(SS)
(Fat Kids, 23 Rue du Mal Joffre, 92700 Colombes, FRANCE)

MONKS - cassette

Chunky garage punk with a distinct 60s feel, even includes a cover of the SONICS' "Psycho." Reckless fun. (WG)
(Fausto Cosatto, V.I. Da Spilimbergo, 41 Udine, ITALY)

OPPRESSED - "Dead and Buried" LP

This posthumous LP is "dedicated to all the oi bands and fans with the bottle to speak out against the racist right wing scum." The A-side contains both their 7"ers and the flip is their Oi the Tape tracks. Good music, good sentiments -- wish more oi bands had the guts and class consciousness these guys did. (TY)
(Oi Records, ENGLAND)

PARANOID VISIONS - "Autonomy" EP

Another great release from this well-motivated band. Politically aware, hard-driving but melodic punk, male and female vocals lead the way to the highly chantable release. (TY)
(FOAD Records, IRELAND)

PIN PRICK - "Censure" EP

-Overall, PIN PRICK has improved since their promising debut, opting for clearer production and more varied arrangements in their mid-tempo punk. The female vocals are passionate, and "Tony" rates easily with their previous highpoints. Very good. (SS)
(PANX, BP 5058, 31033 Toulouse CEDEX, FRANCE)

PLAYGROUND - "Seeking the Truth" EP

Early PIL-like punk/post punk. Rhythmic ranting, pulsating raving, driving droning. (TY)
(4th Dimension, 7 Wentworth Gardens, Bullockstone, Lerne Bay, Kent, CT6 7TT ENGLAND)

RABID DUCK - "Sberequack" cassette

No relation ot RABID LASSIE, but these guys play some above-par thrash with slower breaks and weird lyrics. Definitely on the raw side. Pretty good. (WG)
($5 to WTTD Tapes, Stefano Calori, Corso Sempione 100, 20154 Milano, ITALY)

RATOS DE PORAO - "Cada Dia Mais Sujo e Agressivo" LP

They've gone speedcore here, and do it with gusto as though it's all they've ever done. It isn't. (TY)
(Cogumelo, BRAZIL)

S.V.W. - "Moon is Rising" EP

The music is interesting enough slow- to medium-paced punk with lots of changes and atmosphere. But the singing is so bad it's got to be intentional, but since it's in German I can't tell what they're about. (TY)
(Stefan Klemp, Ahornweg 27, 5758 Frodenberg, W. GERMANY)

16 BLåSARE UTAN HJARNA - "Cirkeln are Bruten" EP

Good medium-paced melodic HC on all three songs. A hard guitar sound helps stave off a post-punk influence in production, though at times even that guitar sound gets too pretty. (TY)
(Mike Karlsson, Storgatan 61, 573 32 Tranas, SWEDEN)

SA-INT - "Valta & Vastuu" EP

SA-INT attempt hard- and speedcore that veers off into twisted, arty directions without sacrificing energy -- quite an accomplishment. Still, I found listening to these songs like trying to occupy myself at a HC gig that never seems to end. (SS)
(Malja, Mimenkatu 5A1, 15210 Lahti, FINLAND)

SCUMBAG - cassette

Fucking bloody hot! Great rockin' punk and thrash with unique twists and turns guaranteed to keep you on your toes. Killer! (WG)
(Allison Jambor, 702 Minami Otsuka Mansion, 3-16-4 Minami Otsuka, Toshima-Ku, TokyoT170, JAPAN)

SEMINAL RATS - "Hot Snapper Pie" 12"

RADIO BIRDMAN sound, not really updated much either. Not as hard-rockin' as their debut, and this one overindulges in guitar squawking. But hey, it's nice cream-colored vinyl. (TY)
(Mr. Spaceman, PO Box 548, Pascoe Vale, 3044 Victoria, AUSTRALIA)

SMELLY TONGUES - "The Sound of Slapping Skin" LP

Combining many elements, this band has a progressive sometimes jazzy, melodic, or rockin' sound. Quite honestly, I haven't heard any band so much like the RHYTHM PIGS in every respect till now--from the power to the intricate playing to the harmonies. Needless to say, for anyone inclined, this is recommended. (RS)
(Waterfront, PO Box 4537, Sydney, AUSTRALIA)

SPERM WAILS - "Boy Hairdresser" 12"

Sort of like the FALL of hardcore. They have a steady beat, a shouted, teetering-on-insane vocal sound, and a great noisy rumble behind them. 3 songs, all good. (TY)
(Spurt Records, ENGLAND)

SWAMPSURFERS - "Varied Foods for Lost Minds" LP

You'd think this was an Aussie band from their brand of STOOGES-influenced pop approach. Hard-edged punk and trash, good lyrics, some instrumentals. (TY)
(Hageland Records, Dieststr 87, 3270 Scherpenhevvel, BELGUIM)

TALULAH GOSH - "Testcard Girl/Way of the World"

Hot pop punk with female screeching that degenerates into a fun, noisy ending on the A-side, while the flip moves along at a rapid fire clip in the same jaunty but driving manner. (TY)
(53rd & 3rd, 21A Alva St., Edinburgh EH2 4PS, SCOTLAND)

THRILLED SKINNY - "Clinging to the Shelf/ So Happy to Be Alive"

"So Happy..." throbs with fast melodic punk energy punched up by a driving, bassy guitar -- a classic tune -- while the flip filters the vocals not unlike early FALL. Great songs by a band that just gets better and better. (SS)
(Dist. by Cartel, ENGLAND)

TWO HELENS - "SIlver and Gold" EP

The title track on this Scottish release is a terrific pop-punk song with an irresistible chorus and guitar riff. The two cuts on the flipside are respectable post-punkers, but's it's the A-side that makes this a must. (JB)
(c/o Fast Forward, Cartel, ENGLAND)

UNTAMED - EP

This UK offering backs two punk numbers with a dynamite mid-tempo guitar punch. "Black Heart" recalls the British band the ENEMY in their prime -- a nifty, simple punk blast with strident vocals -- though the flip's less impressive. Very good. (SS)
(Real World Records, 26 Main Road, Trimdon, Co. Durham TR29 6QD, ENGLAND)

URBAN - "Practice EP" cassette

Very raw slow to midtempo punk with loud rough vocals and supergaragy sound quality, which only emphasizes their rawness more. Fair. (WG)
($5 or 7" record to J. Sateri, Ursk 46A 3, SF-11310 RMK, FINLAND)

V/A - "Contra Ataque" LP

Lots of new bands to vinyl (REPUBLIKA, SKARNIO, LARANJAS, NAO RELIGAO, INDECISUS) join veterans OLHO SECO and PUPILAS DILITADAS in an enjoyable record. Just about every punk style is represented, a healthy sign from Latin America's HC stronghold. (TY)
(Ataque Frontal, CP 54.217, Sâo Paulo SP 01296, BRAZIL)

V/A - "FOAD to You Fascist American Contra Scum" 45

Dedicated to the people of Nicaragua, this features one song by REAGANSTEIN and one by PARANOID VISIONS, both addressing the subject at hand. The package includes a veritable history of the Sandinista revolution and Uncle Sam's reactionary role in oppression. (TY)
(FOAD Records, IRELAND)

V/A - "For Those Who are Deaf...Tough Shit" cassette

Four bands share this comp: ANARCHRIST, with a snappy speedmetal sound; VANITY 4, who play quick powerful thrash; PTOOOOING, an ultra-HC band; and SEXSLAVES, who play very hot thrash with funny lyrics. Good stuff, includes booklet. (WG)
($5 and IRC to PO Box 3539, Rotterdam, HOLLAND)

V/A - "Free Ourselves" cassette

INSTIGATORS, SCREECHING WEASEL, RATTUS, and EXTREM are just a few of the acts on this world comp, with varied sound quality. Comes with a booklet. All profits go to Amnesty Intl. (WG)
($7 to Cristel, 74 Rue du Maine, 45200 Amilly, FRANCE)

V/A - "Hard to Beat" 2LP

An orgy of STOOGES covers fron the appropriate country: Australia. An all-star cast that includes CELIBATE RIFLES, HARD-ONS, EXPLODING WHITE MICE, FEEDTIME, PSYCHOTIC TURNBUCKLES, SEMINAL RATS, THRUST as well as plenty of vinyl virgins. (TY)
(Au Go Go, GPO Box 542D, Melbourne 3001, AUSTRALIA)

V/A - "In The Shadow of Death" EP

Four bands: EN HALVKOKT I FOLIE, BRAIN BOMBS, MEMORANDUM, and ENEMA SYRINGE. They are a pretty noisy lot, all playing industial-type dirge. BRAIN BOMBS are the most dirgy and the rest lean toward straight industial noise. Nice fold out sleeve with lots of dead people on it. (RS)
(A. Bryngelsson, Vanortsvagen 31, 82400 Hudiksvall, SWEDEN)

V/A - "Kontakt" cassette

Half French/half U.S. sampler with PIN PRICK, BLISTERS, SLOPPY SECONDS, KRULL, and more. Good sound quality and comes with a booklet. (WG)
($6 to J.P. Lemarchand, Route de Cleres, Lemesy-76570 Pailly, FRANCE)

V/A - "Nuremberga in Vertebris" LP

Mutant punk and morose post-punk are offered on this varied sampler of Nurnberg bands. GLATZE DES WILLENS (percussive and arty), WEISSE ROSE (screamed primitive punk), and THUMPER (bizarre change of pace art-punk) rated as my faves on this diverse selection. (SS)
(Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

V/A - "PHOBIA/GRUEL" split LP

PHOBIA is a French band that relies heavily on metal and hard rock influences, while GRUEL is from Florida and has much in common with them. I, on the other hand, have little in common with either. (TY)
(Jungle Hop, FRANCE)

V/A - "Stonehenge" EP

CULTURE SHOCK contributes a fast-slow/ punk-reggae number; RHYTHM-ITES indulge in pleasant CLASH-style dub/reggae; MILITARY SURPLUS take their nod from political white reggae; and HIPPY SLAGS play unconvincing wave/punk. Nothing intrigued me particularly. (SS)
($5 ppd to Bluurg, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

V/A - "The Not So Lucky Country" 2LP

DEPRESSION, DEATH SENTENCE, VICIOUS CIRCLE, HARD ONS, GASH, VENOM P. STINGER, and a load of other Aussie bands contribute tracks to this exceptional comp, which loads up the ammo for a non-stop HC/punk attack. Comes with a cool information booklet. Buy immediately. (SS)
(Reactor Records, PO Box 623, Camberwell, Victoria 3124, AUSTRALIA)

V/A - "Virus" LP

Another great collection of Japanese HC compiled for European consumption. This one contains 2-3 tracks each by SIC, LIP CREAM, FUCK GEEZ, FUK, SYSTEMATIC DEATH, MAD CONFLUX, and DON DON. Thunderous. Good job Roger and Arnaud!! (TY)
(Jungle Hop, Southern Studios)

WORLD DOMINATION ENTERPRISES - "Let's Play" LP

Seemingly born of UK dirge Factory label-type bands except for the fact that WDE is upbeat with a rock (occaisionally rap) base that makes this dirge a bit more toe tapping. Still, they have a dark side with enough studio manipulation and offbeat quirks to make them pretty cool. (RS)
(Caroline Records, 5 Crosby St, New York, NY 10013)

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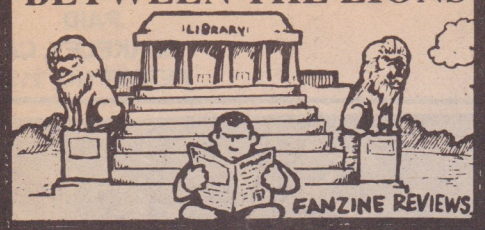

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